

CARMEN.

FIRST PERFORMED AT THE OPÉRA-COMIQUE, PARIS, MARCH 3, 1875.

Characters of the Drama,

With the Original Cast as presented at the first performance.

DON JOSÉ, Corporal of Dragoons	.	.	.	.	.	.	M. Lhérie.
ESCAMILLO, Toreador	.	.	.	.	.	.	M. Bouhy.
ZUNIGA, Captain of Dragoons	.	.	.	.	.	.	M. Dufriche.
MORALES, Officer	.	.	.	.	.	.	M. Duvernoy.
LILLAS PASTIA, Innkeeper	.	.	.	.	.	.	M. Nathan.
CARMEN, a Gypsy-girl	.	.	.	.	.	.	Mme. Galli-Marié.
MICAELA, a Village maiden	.	.	.	.	.	.	Mlle. Chapuy.
FRASQUITA	}	Companions of Carmen	}	.	.	.	Mlle. Ducasse.
MERCEDES				.	.	.	Mlle. Chevalier.
EL DANCAÏRO	}	Smugglers.					
EL REMENDADO							
A GUIDE.							

Dragoons, Gypsies, Smugglers, Cigarette-girls, Street-boys, etc.

ACT I.—A PUBLIC SQUARE IN SEVILLA. ACT II.—LILLAS PASTIA'S TAVERN.
ACT III.—A WILD MOUNTAIN-PASS. ACT IV.—PUBLIC SQUARE IN
SEVILLA AT THE ENTRANCE OF THE CIRCUS.

Don José, Sergeant		<i>Tenor.</i>	Moralès, Sergeant		<i>Bariton.</i>
Escamillo, Stierfechter		<i>Bariton.</i>	Carmen, ein Zigeunermädchen		<i>Mezzo-Sopran.</i>
Remendado	} Schmuggler	{ <i>Tenor.</i>	Micaëla, ein Bauernmädchen		<i>Sopran.</i>
Dancairo			Frasquita	} Zigeunermädchen	{ <i>Sopran.</i>
Zuniga, Lieutenant		<i>Bass.</i>	Mercédès		

CONTENTS

Prelude

ACT I.

Scene and Chorus. . . . *Sur la place* (Micaela, Morales, Chorus)
 Chorus of Street-boys . . *Avec la garde montante.*
 Chorus of Cigarette-girls. *La cloche a sonné* (Carmen).
 Habanera. *L'amour est un oiseau* (Carmen).
 Scene *Carmen, sur tes pas*
 Duet. *Parle-moi de ma mère* (Micaela, Don José).
 Chorus. *Que se passe-t-il donc là-bas ?.*
 Song and Recitative. . . *Coupe-moi, brûle-moi* (Carmen, Don José, Zuniga, Chorus).
 Seguidilla and Duet. . . *Près des remparts de Séville* (Carmen, Don José). . .
 Finale *Voici l'ordre, partez*
 Entracte

ACT II.

Gypsy song. *Les tringles des sistres* (Carmen, Frasquita, Mercedes)
 Chorus. *Vivat, vivat le Toréro !.*
 Toreador Song *Votre toast, je peux vous le rendre* (Escamillo) . .
 Quintet *Nous avons en tête une affaire* (Carmen, Frasquita, Mercedes, El Dancaïro, El Remendado)
 Canzonetta. *Halte-là, qui va la ?* (Carmen, Don José)
 Duet. *Je vais danser en votre honneur* (Carmen, Don José)
 Finale *Holà, Carmen, holà !.*
 Entracte

ACT III.

Sextet and Chorus . . . *Ecoute, compagnon.*
 Trio (Terzetto) *Mêlons, coupons* (Carmen, Frasquita, Mercedes). .
 Ensemble. *Quant au douanier.*
 Aria. *C'est des contrebandiers* (Micaela)
 Duet. *Je suis Escamillo* (Escamillo, Don José).
 Finale *Holà, holà José !*
 Entracte

ACT IV.

Chorus. *A deux cuartos*
 March and Chorus. . . . *Les voici !*
 Duet and final Chorus. . *C'est toi ? C'est moi !* (Carmen, Don José). . . .

Carmen.

Nº 1. Prelude.

3

GEORGES BIZET
(1838-1875)

Allegro giocoso. ♩=116.

The musical score is arranged in two systems. The first system includes the Flute, Piccolo, Oboes, Clarinets in A, Bassoons, Horns (in A and E), Trumpets in A (Pistons), Trombones, Tympani, Triangle, Drums and Cymbals, and Harps. The second system includes Violins I, Violins II, Violas, Cellos, and Basses. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegro giocoso' with a metronome marking of 116. The score is written for a full orchestra, with many parts marked 'ff' (fortissimo). The Flute, Piccolo, Oboes, Clarinets in A, Bassoons, Horns, Trumpets in A, Trombones, Tympani, Triangle, Drums and Cymbals, Violins I, Violins II, Violas, Cellos, and Basses all have staves. The Harps have two staves. The score is published by Edwin F. Kalmus & Co., Inc., Publishers of Music, Boca Raton, Florida.

Flute

Piccolo

Oboes

Clarinets in A

Bassoons

in A

Horns

in E

Trumpets in A
(Pistons)

Trombones

Tympani

Triangle

Drums
and Cymbals

Harps

Violins I

Violins II

Violas

Cellos

Basses

EDWIN F. KALMUS & CO., INC.
Publishers of Music
Boca Raton, Florida

This page of musical notation is divided into four systems. The first system consists of five staves, with the top four staves grouped by a brace on the left. It features dense, rapid arpeggiated figures in the upper staves and a more rhythmic, eighth-note pattern in the bottom staff. The second system has four staves, with the top three grouped by a brace. It continues the arpeggiated texture in the upper staves while the bottom staff has a simpler, eighth-note accompaniment. The third system consists of three staves, with the top two grouped by a brace. The upper staves show a continuation of the arpeggiated patterns, and the bottom staff maintains the eighth-note accompaniment. The fourth system has five staves, with the top four grouped by a brace. It concludes the piece with a final, dense arpeggiated chord in the upper staves and a final eighth-note pattern in the bottom staff. The key signature is one sharp (F#), and the time signature is 4/4.

[illegible]

Musical score for "L'Espresso" by Franz Schubert, measures 1-8. The score is in 3/8 time with a key signature of one sharp (F#). It features a piano introduction with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. Dynamics include forte (f), piano (p), and fortissimo (ff). The lyrics "cre - - scen - - do molto" are written below the bass staff.

Violin I

Violin II

Viola

Cello

Double Bass

pp *cre - - scen - - do molto*

2

This musical score is for a piano and drums/cymbals ensemble. It is written in 2/4 time and the key of D major (two sharps). The score is divided into three systems, each containing five staves. The first system (measures 1-8) features a piano introduction with a forte (*ff*) dynamic. The piano part consists of a continuous eighth-note pattern in the right hand and a more complex eighth-note pattern in the left hand. The drum part provides a steady quarter-note pulse. The second system (measures 9-16) continues the piano's rhythmic pattern, with the right hand playing a series of eighth-note chords and the left hand playing a similar pattern. The drum part remains consistent. The third system (measures 17-24) concludes the piece with a final cadence. The piano part features a series of eighth-note chords in the right hand and a similar pattern in the left hand. The drum part provides a steady quarter-note pulse. The score is marked with a forte (*ff*) dynamic throughout.

This page of musical notation, numbered 8, contains four systems of staves. The first system consists of five staves, with the first four grouped by a brace on the left. The second system has four staves, with the first three grouped by a brace. The third system has three staves, with the first two grouped by a brace. The fourth system also has three staves, with the first two grouped by a brace. The notation is written in treble and bass clefs, featuring complex chords, arpeggios, and melodic lines. A key signature of one sharp (F#) is indicated at the beginning of each system. A trill (tr) is marked above a note in the first system, and a second ending (a2) is marked above a note in the second system. The notation is dense and detailed, with many notes and accidentals.

3

Trump.
pp

Tromb.
pp

Violins
p

Viola
p

Cellos.
p

Trump.

Tromb.

Violins

Trump.

Tromb.

poco cresc.

Violins
cresc. - - - - f dim.

cresc. - - - - f dim.

cresc. - - - - f dim.

cresc. - - - - f dim.

Fl. *p* *ff*

Oboes *p* *ff*

Clar. *p* *ff*

Bassoons *p* *ff*

Trump. *p* *ff*

Tromb. *p* *ff*

Violins *p* *ff*

Viola *p* *ff*

Cellos *p* *ff*

This system contains measures 1 through 4 of a musical score. The woodwind section (Flute, Oboes, Clarinet, Bassoons) and the brass section (Trumpets, Trombones) play a melodic line starting with a piano (*p*) dynamic and building to a fortissimo (*ff*) dynamic. The string section (Violins, Viola, Cellos) provides a harmonic accompaniment, also starting piano and increasing in volume. The key signature has two sharps (F# and C#), and the time signature is 4/4.

4 =

Fl. *ff*

Ob. *a2* *ff*

Clar. *a2* *ff*

Bns. *a2* *ff*

Horns in A *a2* *ff*

Trump. *ff*

Tromb. *ff*

Violins *ff*

Cellos *ff*

Basses *ff*

This system contains measures 5 through 8 of the musical score. The dynamics are consistently fortissimo (*ff*) for all instruments. The woodwinds (Flute, Oboes, Clarinet, Bassoons) and brass (Trumpets, Trombones, Horns in A) play a melodic line. The string section (Violins, Cellos, Basses) provides a harmonic accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

espress.

Fl.

Oboes

Clar.

Bassoons

Trump.

Tromb.

Violins

p *espress.*

[illegible]

5

Fl.

Oboes

Clar.

Bassoons

Horns

Trump.

Tromb.

Tymp.

Triangle

Drums

Violins

This image displays a page of musical notation, likely for a piano piece, organized into three systems of staves. The notation is complex, featuring numerous trills, rapid sixteenth-note passages, and dense chordal textures. The key signature is D major (two sharps), and the time signature is 2/4. The first system consists of five staves, the second of five staves, and the third of five staves. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings. The dynamic marking 'piu ff' (pianissimo fortissimo) appears multiple times, indicating a very loud and expressive section. The overall style is characteristic of 19th-century piano music, possibly from a composer like Liszt or Chopin.

G.P. Andante moderato. ♩ = 58.

G. P.

G.P.
in F and D

Harp

G. P. Andante moderato.

G. P.

This page of a musical score is divided into two systems. The first system includes staves for Clarinet (Clar.), Bassoons, Horns in D, Trumpet (Trump.), Trombone (Tromb.), Tympani (Tymp.), Violins, and Harp. The second system includes staves for Clarinet (Clar.), Bassoons, Horns in F, Trumpet (Trump.), Trombone (Tromb.), Tympani (Tymp.), Harp, and Violins. The score contains various musical notations, including notes, rests, and dynamic markings such as *ff*, *dim.*, *p*, and *f*. The key signature is B-flat major, and the time signature is 4/4. The score is written for a full orchestra, with multiple staves for each instrument.

This musical score is for the 'Crescendo' section of a symphony, featuring a variety of instruments and dynamic markings. The score is divided into three systems, each with a key signature change indicated by a double bar line and a sharp sign.

System 1:

- Fl.** (Flute): Rests throughout the section.
- Oboes**: Rests throughout the section.
- Clar.** (Clarinet): Plays a melodic line starting with a *meno p* (piano) marking, gradually increasing in volume to *molto ff* (fortissimo).
- Bassoons**: Play a rhythmic accompaniment, also starting with *meno p* and increasing to *molto ff*.
- Lyrics**: "cre - - scen - - do molto" (crescendo molto).
- Tempo/Character**: *G.P. lunga* (Grave, long).

System 2:

- Horns**: Rests throughout the section.
- Trump.** (Trumpet): Plays a melodic line, starting with *meno p* and increasing to *molto ff*.
- Tromb.** (Trombone): Plays a rhythmic accompaniment, starting with *meno p* and increasing to *molto ff*.
- Lyrics**: "cre - - scen - - do molto" (crescendo molto).
- Tempo/Character**: *G.P. lunga* (Grave, long).

System 3:

- Tymp.** (Tympani): Rests throughout the section.
- Triangle**: Rests throughout the section.
- Drums**: Rests throughout the section.
- Violins**: Play a melodic line, starting with *meno p* and increasing to *molto ff*.
- Violas**: Play a melodic line, starting with *meno p* and increasing to *molto ff*.
- Lyrics**: "cre - - scen - - do molto" (crescendo molto).
- Tempo/Character**: *G.P. lunga* (Grave, long).

The score concludes with a final *molto ff* (fortissimo) marking.

At the back, a real bridge. On the left, a guard-house.

2. SCENE AND CHORUS

Allegretto. $\text{♩} = 100.$

Flute I

Flute II

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in F

2 Horns in E flat

2 Trumpets in B flat

Tympani

Violins I

Violins II

Violas

Micaela

Morales

Tenors.

Basses

Chorus of the Dragon's

Cellos

Basses

Fl.
Oboes
Clar.
Tymp.

Violins

p

This system contains measures 1 through 4 of the score. The woodwinds (Flute, Oboes, Clarinet) and Timpani play a rhythmic pattern of eighth and sixteenth notes. The strings (Violins, Viola, Violoncello, Double Bass) provide a harmonic accompaniment. The first violin part features a melodic line with slurs and ties. The dynamic marking *p* (piano) is indicated at the beginning of the section.

Flutes
Oboes
Clar.
Horns in F
Tymp.

Violins

p

cre - - - - - scer - - - - - do
cre - - - - - scen - - - - - do
cre - - - - - scen - - - - - do

This system contains measures 5 through 8. The woodwinds and Timpani continue their rhythmic pattern. The strings provide a harmonic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 5 with the lyrics "cre - - - - - scer - - - - - do". The dynamic marking *p* (piano) is indicated at the beginning of the section.

Fl. *dim.*

Ob.

Clar.

Bns. *mf dim.*

Horns

Trumpet

Tromb.

Violins *unis.* *dim.*

Violas *mf dim.*

Fl. *ten.*

Clar. I. *ten.*

Horns in F *p*

Viol. *p*

Tenors *p leggiero*

Chorus of the Dragoons. *p leggiero*

Basses

pizz.

pizz.

Sur la place, Chacun pas-se, Chacun vient. chacun va ;

Fl.

Oboes

Clar.

Bassoons

I.

in F

Horns in E flat

Trump.

Tymp.

Violins

ten.

ten.

ten.

ten.

Drôles de gens que ces gens là !

Drôles de gens que ces gens là !

Drôles de gens !

Drôles de gens ! —

arco

arco

First system of musical notation, featuring five staves. The top four staves are for piano, with dynamics *pp* and *p*, and markings *cre* (crescendo). The bottom staff is for the bass line, with dynamics *p* and *cre*.

Second system of musical notation, featuring three staves. The top staff is for piano, with dynamics *p* and *pp*. The middle and bottom staves are for the string section, with dynamics *p* and *cre*.

Third system of musical notation, featuring a single staff for the piano part, with dynamics *p* and *cre*.

Fourth system of musical notation, featuring five staves. The top two staves are for piano, with markings *pizz.* and *p*. The middle two staves are for the string section, with markings *arco*, *div.* (divisi), and *p*. The bottom staff is for the bass line, with markings *pizz.*, *p*, and *cre*.

Fifth system of musical notation, featuring two staves. The top staff is for the vocal part, with lyrics "Drôles de gens que ces gens- là !" and "Drôles de gens !". The bottom staff is for the piano part, with dynamics *pp* and *p*, and markings *cre* and *cresc.*.

Sixth system of musical notation, featuring two staves. The top staff is for the piano part, with markings *pizz.*, *p*, and *arco*. The bottom staff is for the string section, with markings *pizz.*, *p*, and *arco*.

[illegible]

Fl. *p*

Clar. *p*

Bns. *p*

Horns in E flat *f*

Violins *pizz.* *arco* *fpp* *pp*

Mo. *pizz.* *arco* *fpp* *pp*

temps, On fume, on ja-se, — l'on re-gar-de Pas-ser les pas-sants.

Fl. *p* *ten.*

Horns in F. *p* *ten.*

Violins *arco* *p* *ten.* *ten.*

Mo. *arco* *p* *ten.* *ten.*

Sur la pla-ce, cha-cun pas-se, Cha-cun vient, cha-cun va ;

Tenors *p*

Basses *p*

Sur la pla-ce, Cha-cun pas-se, Cha-cun vient, cha-cun va ;

Fl. *pp* *ff* *pp*

Oboes *pp* *ff* *pp*

Clar. *pp* *ff* *pp*

Bassoon I. *p* *f* *ff*

Horns in F *f* *ff* *p*

Horns in E flat *p* *ff* *pp*

Trump. *p* *ff* *pp*

Tymp.

Violins *p* *p* *f* *pizz.*

p *p* *f* *p*

p *p* *f* *p*

Drôles de gens que ces gens là ! Drôles de gens que ces gens là ! Drôles de gens ! — Drôles de gens que ces gens-

Drôles de gens que ces gens là ! Drôles de gens que ces gens là ! Drôles de gens ! — Drôles de gens que ces gens

arco *pizz.*

arco *pizz.*

Musical score for a string quartet and voice. The score is written for four string instruments (Violin I, Violin II, Viola, and Cello/Double Bass) and a vocal part (Mo.).

Violin I and Violin II: Both parts feature rapid sixteenth-note passages, often with slurs and accents. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

Viola: The part consists of sustained chords and single notes, often with slurs. Dynamic markings include *p* and *cresc.*

Cello/Double Bass: The part features sustained chords and single notes, often with slurs. Dynamic markings include *p* and *cresc.*

Vocal Part (Mo.): The vocal line includes lyrics: "Drôles de gens !". The melody is characterized by long, sustained notes, often with slurs and accents. Dynamic markings include *dim.* (diminuendo), *f* (forte), *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte).

Other markings: The score includes various musical notations such as slurs, accents, and dynamic markings throughout the instrumental and vocal parts.

9 Andantino quasi Allegretto.

Animato un poco. ♩ = 116.

First system of musical notation, measures 1-6. The tempo is Andantino quasi Allegretto, and the tempo change to Animato un poco occurs at measure 5. The score includes piano (p), fortissimo (f), and pianissimo (pp) dynamics, as well as accents and slurs.

Andantino quasi Allegretto.

Animato un poco.

Micaela enters

Second system of musical notation, measures 7-12. The tempo is Andantino quasi Allegretto, and the tempo change to Animato un poco occurs at measure 10. The score includes piano (p), fortissimo (f), and pianissimo (pp) dynamics, as well as accents and slurs. The vocal parts enter with the lyrics "gens !".

Flûte

Bassons

Horns in F

Violins

Viola

Mo.

Moralès.

Regardez donc cette pe- -ti - te Qui

Cellos and Bâsses

Fl.

Ob.

Clar.

Bns.

Horns in F

Violins

Mo.

sem-ble vouloir nous par-ler... Voyez, voy-ez ! — el-le tour-ne... elle hé-

cresc.

Fl. *p cresc.*

Ob. *p cresc.*

Clar. *p cresc.*

Bassoons *I. mf*

Horns in F *p cresc.*

Horns in E flat *mf cresc.*

Violins *cresc.*

Mo. *-si - te... Que*

Tenors *f*

Basses *f*

A son secours il faut al-ler!

cresc.

pp

p (gallantly)

Violins *pp*

Micaëla. *pp*

Mi. *p (bashrully)*

Mo. *mf (with emphasis)*

cherchez-vous la belle ! Je suis là... Voi-là !

Mon brigadier à moi

pp

pp

Fl. *pp*

Clar. *pp*

Bassoons I. *pp*

Violins *pizz.*

Mi. *legg.* s'ap-pel-le Don Jo-sé. — le connaissez-vous ? Micaëla. (joyfully) *legg.* Vraiment ! est

Mo. Don Jo-sé ! Nous le connaissons tous.

pizz.

Bassoons I. *pp*

Horns in E flat I. *p* in E

Violins *arco p* *arco pp* *arco p*

Mi. (disappointedly) il avec vous, je vous pri-e. A-lors, il n'est pas

Mo. (politely) Il n'est pas briga-dier dans notre compagni-e.

arco p *pizz. pp* *pizz. pp* *arco pp*

Fl.

Ob.

Clar.

Bns.

Violins

Mi.

Mo.

Cellos

la ?

cresc.

dim.

sempre dim.

Non, ma charman-te, non ma char-man-te il n'est pas là Mais tout à l'heure il y se-ra, Oui, tout à l'heure il y se-

10 Stesso movimento. ♩ : 116.

Clar.

Bns.

Horns in E

Trump

Violins

Mo.

Cellos

leggiere ma con ritmo

-ra Il y sera — Quand la garde mon-tan - te Rempla-cera La gar-de descen-

Fl. *pp* *cresc.* *f* *cresc.*

Oboes *pp* *cresc.* *f* *cresc.*

Clar. *p dim.* *pp* *cresc.* *f* *cresc.*

Bassoons *dim.* *pp* *cresc.* *f* *cresc.*

Horns in E *p* *pp* *f* *cresc.*

Trump. *p* *pp* *f* *cresc.*

Tymp. *ppp legg.* *f* *cresc.*

Violins *p* *cresc.* *f* *cresc.*

Mo. *sf* *dim.* *p* *cresc.* *f* *cresc.*

Tenors *p* *cresc.* *f* *cresc.*

Chorus Bases *leggiere ma con ritmo* *p* *cresc.* *f* *cresc.*

Il y sera Quand la garde mon-tan-te Rempla-cera La gar-de descen

Il y sera Quand la garde mon-tan-te Rempla-cera La gar-de descen

arco *p* *cresc.* *f* *cresc.*

Un poco ritenuto. ♩ = 88.

Un poco ritenuto. ♩ = 88.

ff *dim.* *p* *pp*

a2 *dim.* *p* *I.*

in F *in E* *I.* *pp* *f*

Un poco ritenuto.

Un poco ritenuto.

ff *pp* *pp* *pp*

(very gallantly) *p* *3* *3*

Mo. dan - te. Mais en attendant qu'il vienne, Voulez-vous, la

dan - te.

dan - te

ff *pp* *pp*

11 Tempo I. ♩ = 116.

Piano (P): Measures 11-14. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *ff* (fortissimo) and *a2* (second ending).

Trumpet (Trump.): Measures 11-14. The trumpet part has a melodic line with triplets and sixteenth notes. Dynamics include *ff* and *a2*.

Violins: Measures 11-14. The violin part has a melodic line with triplets and sixteenth notes. Dynamics include *ff*.

Vocal Parts:

- Mi. (Soprano):** Measures 11-14. The vocal line includes the lyrics "Micaëla" and "Chez vous ?". Dynamics include *mf* (mezzo-forte) and *mf (slvly.)* (mezzo-forte, slowly).
- Mo. (Bass):** Measures 11-14. The vocal line includes the lyrics "belle enfant, Voulez-vous prendre la peine D'entrer chez nous un ins- tant ? — Chez nous ! chez nous." Dynamics include *ritardando molto* (ritardando, molto) and *mf*.

Other Labels:

- colla voce* (colla voce)
- Tempo I.*
- ff* (fortissimo)
- a2* (second ending)
- mf* (mezzo-forte)
- mf (slvly.)* (mezzo-forte, slowly)
- ritardando molto* (ritardando, molto)

Un poco ritenuto. ♩ = 92.

Fl. *pp*

Clar. *pp*

Bassoons *pp*

Horns in E *pp*

Violins *pp*

Mi. *p*

Mo. *pp*

Cellos and Basses *pp*

pas, grand'mer-ci, messieurs! les soldats.

Entrez sans crainte, mignonne, Je vous promets

colla voce Tempo I. ♩ = 116.

Fl.

Clar.

Horns in E

Violins *pizz.* *arco*

Mi. *p*

Mo. *ritard.* *molto*

Cellos. *pizz.*

Basses *pizz.*

Je n'en dou te

qu'on au-ra Pour votre chère person-ne Tous les é-gards qu'il fau-dra

colla voce

[12] Un poco più presto. ♩ = 126.

Fl. *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

Oboes *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

Clar. *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

Bassoons *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

Horns *f* *cresc.* *ff* *pp*

Trump. *f* *cresc.* *ff* *pp*

Tymp. *mf* *f*

Un poco più presto.

Violins *p* *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

Mi. *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

Mo. *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

tan - te Rem-pla-cera la gar-de des-cen-dan - te. Non pas, non

tan - te Va rem-placer la gar-de des-cen-dan - te. Vous res-te rez

(the soldiers surround Micaela, who tries to evade them.)

tan - te Va rem-placer la, gar-de des-cen-dan - te.

tan - te Va rem-placer la gar-de des-cen-dan - te.

arco *p* *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

arco *p* *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

in F *mf a 2*
in E *mf a 2*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

pp *p* *cresc.*

cresc. *cresc.* *cresc.* *cresc.*

Ml. pas ! Non pas, non pas ! non ! non ! non !

Mo. Vous res te - rez, Vous res te - rez, vous res te - rez, oui, vous res te -

Vous res te - rez, Vous res te - rez, vous res te - rez, oui, vous res te -

Vous res te - rez, Vous res te - rez, vous res te - rez, oui, vous res te -

cresc. *cresc.*

The musical score is written for piano and voice. The piano part consists of three systems of staves. The first system has five staves, the second has four, and the third has three. The vocal parts are for Mi. (Mezzo-soprano) and Mo. (Male voice). The lyrics are in French.

Piano Part:

- System 1: Five staves. The first two staves have a treble clef and a key signature of two sharps (F# and C#). The last three staves have a bass clef and a key signature of two sharps. The music is in 4/4 time.
- System 2: Four staves. The first two staves have a treble clef and a key signature of two sharps. The last two staves have a bass clef and a key signature of two sharps. The music is in 4/4 time.
- System 3: Three staves. The first two staves have a treble clef and a key signature of two sharps. The last staff has a bass clef and a key signature of two sharps. The music is in 4/4 time.

Vocal Parts:

- Mi. (Mezzo-soprano):** The vocal line starts with the lyrics "non ! non ! Au revoir messieurs les soldats !". The music is in 4/4 time.
- Mo. (Male voice):** The vocal line starts with the lyrics "rez, vous res-te rez !". The music is in 4/4 time.

Lyrics:

Mi. non ! non ! Au revoir messieurs les soldats !
Mo. rez, vous res-te rez !
rez, vous res-te rez !
rez, vous res-te rez !

Performance Markings:

- dim. molto* (diminuendo molto)
- p* (piano)

13

Tempo I. Allegretto. ♩ = 100.

Fl. *mf*

Clar. *p* I. in B flat

Bassoons *pp* I.

Violins *f* *mf* *p* *pp* *div.* *pp* *pizz.* *pp pizz.*

Mo. *p*

L'oiseau s'en - vo - le... On s'en con - so-le... Re-pre-

Fl. *p* *ten.*

Horns in F. *p* I. *pp*

Violins *unis.* *dim.* *unis.* *arco* *dim.* *pp*

Mo. *pp* *pizz.* *pp* *pizz.* *pp*

nons notre passe- temps Et re- gar dons pas-ser les gens

The musical score is arranged in systems. The first system includes staves for Flute (Fl.), Oboes, Clarinet in B flat (Clar. in B flat), Bassoons, Horns in E flat (Horns in E flat), Trumpets in B flat (Trump. in B flat), and Tympani (Tymp.). The second system features Violins, Tenors, Chorus/Basses, and Cello/Double Bass (Cello/Bass). The lyrics are written below the vocal parts.

Lyrics:

Tenors:
Sur la pla-ce, Chacun pas-se, Chacun vient, chacun va ; Drôles de gens que ces gens là ! Drôles de gens ! Drôles de gens !

Chorus/Basses:
Sur la pla-ce, Chacun pas-se, Chacun vient, chacun va ; Droles de gens que ces gens là ! Drôles de gens ! Drôles de gens !

Musical score for a piano and voice piece, page 41. The score includes piano accompaniment and vocal lines with lyrics in French. Dynamics range from piano (*p*) to fortissimo (*ff*). The piece includes a section titled "Morales." and ends with the lyrics "Drôles de gens !".

Piano Accompaniment (Top System):

- Measures 1-4: *ff* (fortissimo) in the right hand, *p* (piano) in the left hand.
- Measures 5-8: *pp* (pianissimo) in the right hand, *p* in the left hand.
- Measures 9-12: *p* in the right hand, *p* in the left hand.

Piano Accompaniment (Middle System):

- Measures 13-16: *ff* in the right hand, *pp* in the left hand.
- Measures 17-20: *pp* in the right hand, *p* in the left hand.

Piano Accompaniment (Bottom System):

- Measures 21-24: *pizz.* (pizzicato) in the right hand, *p* in the left hand.
- Measures 25-28: *pizz.* in the right hand, *p* in the left hand.
- Measures 29-32: *pizz.* in the right hand, *arco* (arco) in the left hand.

Vocal Lines (Bottom System):

- Measures 1-4: *ff* in the right hand, *pp* in the left hand.
- Measures 5-8: *pp* in the right hand, *pp* in the left hand.
- Measures 9-12: *pp* in the right hand, *pp* in the left hand.

Lyrics:

- Drôles de gens ! —
- Drôles de gens que ces gens là !
- Drôles de gens ! —
- Drôles de gens que ces gens là !

Section Title: Morales.

cresc. -

p

cresc. -

f

ff

f

ff

f

ff

div.

arco

div.

arco

cresc. -

f

ff

Mo.

dim.

Drôles de gens !

p

dim.

Drôles de gens !

p

dim.

mf

Drôles de gens !

Drôles de gens !

cresc. -

f

ff

f

ff

No 3. Chorus of Street-boys.

(from afar)

Trumpet in A
(on the Stage)

p

Allegro. (A military march is heard at a distance.)

Piccolo I

Piccolo II

2 Oboes

2 Clarinets
in A

2 Bassoons

2 Horns in F

2 Horns in D

Trumpet in A

3 Trombones

Tympani

Triangle

Drums and
Cymbals

Allegro.

Violins I

Violins II

Violas

Soprani I et II

Chorus of the
Street-Boys

Cellos and
Basses

The score is written for a large orchestra and chorus. It begins with a trumpet in A playing a melody from a distance. The tempo is marked 'Allegro.' and the mood is described as 'A military march is heard at a distance.' The instrumentation includes woodwinds (piccolo, oboes, clarinets, bassoons), brass (horns, trumpets, trombones, tympani, triangle, drums and cymbals), strings (violins, violas, cellos and basses), and a chorus of street-boys. The score is written in 2/4 time and features a key signature of one flat (B-flat).

(Bugle call on stage) The soldiers form in line in front of the guard-house.)

Trump.

Violins

This section continues the musical score. It features a bugle call on stage, followed by a melody played by the trumpet. The violins and other instruments provide accompaniment. The tempo remains 'Allegro.' and the key signature is one flat.

Musical score for "The Rose Tree" (March, No. 100). The score is for a full orchestra and includes parts for Flute (Fl.), Trumpet (Trump.), Violins, and other instruments. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Moderato". The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The Flute and Trumpet parts are marked with dynamics such as *ppp*, *ten.*, and *un poco meno pp*. The Violins and other instruments are marked with *ppp*. The score is written in a standard musical notation style with a grand staff for the strings and individual staves for the woodwinds and brass.

[illegible]

(The relief appears:

first a bugler and fifer, then a crowd of street-boys. — Following the latter, Lieutenant Zuniga and

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 1. The score is in 3/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is marked "poco cresc." and "ten." (tension). The bass line is marked "poco a poco cresc." and "poco cresc.". The score includes dynamic markings such as "poco cresc.", "ten.", "mf", and "f".

Flutes

Oboes

Clar.

Bassoons

Horns in F

Trump.

Tromb.

Triangle

Violins

This system contains measures 1 through 8 of the musical score. The woodwinds (Flutes, Oboes, Clarinet, Bassoons) and Horns in F play a melodic line with triplets in measures 1-4 and 6-8. The Trumpets and Trombones play a rhythmic accompaniment. The Triangle plays a steady eighth-note pattern. The Violins and Violas are silent.

Horns

This system contains measures 9 through 16. The woodwinds continue their melodic line. The Horns enter in measure 9 with a new part, marked 'in F. I.' and 'mf'. The Trombones play a rhythmic accompaniment. The Triangle continues its pattern. The Violins and Violas remain silent.

Fl. *f* *cresc.* (Picc.) *f*

Ob. *p* *mf* *a 2* *f* *a 2* *cresc.*

Clar. *p* *mf* *a 2* *f* *a 2* *cresc.*

Bassoons *p* *mf* *f* *a 2* *cresc.*

Horns *a 2* *f* *cresc.*

Trump. *pp* *meno p* *cresc.*

Tromb. *pp* *meno p*

Tymp.

Triangle *p* *cresc.*

Drums and Cymbals

Violins *arco* *p* *mf* *f* *cresc.*

Violas *arco* *p* *mf* *f* *cresc.*

Celli *sempre pizz.* *p* *mf* *f* *cresc.*

Bassi *sempre pizz.* *p* *mf* *f* *cresc.*

Double Bass *sempre pizz.* *p* *mf* *f* *cresc.*

15

[illegible]

Ob. *p ma ben marc.*

Bns. *p ma ben marc.*

Horns *p*

Violins *p*

Cellos and Basses *p*

Nous marchons la, tête haute Comme de' pe - tits sol-dats, Mar-quant sans fai-re de fau-te,

Fl. *p*

Ob. *a2 p*

Clar. *p*

Bns. *a2 p*

Horns *a2 p*

Violins *arco pp legg.*

Cellos and Basses *arco pp*

(spoken) *mf*

Une, deux, mar-quant le pas. Les é-pau-les en ar-rière Et la poi-trine en de-hors,

sempre p e pizz.

Les bras de cet-te ma-nière, Tom-bant tout le long du corps. A-vec la gar-de mon-tan-te,

Nous ar-ri-vons, nous voi-là ! Son-ne, trom-pette é-cla-tan-te, Ta ra ta ta ta ra ta ta.

16

Flutes *pp*

Ob. *pp*

Clar. *pp*

Bns. *pp*

Horns *pp*

Trump. *pp*

Tromb. *pp*

Tymp.

Triangle *pp*

Drums and Cymbals

pizz.

Violins *p*

pizz.

p

pizz.

p

mf

Ta ra ta ta ra ta ta — ra ta ta ra ta ta ra ta ta ta ra ta ta ta ta ta ra ta

pizz.

p

[illegible]

Musical score for a piece, likely a march or dance, featuring piano, violin, and cello parts. The score is in 3/4 time and includes various dynamic markings and performance instructions.

First System:

- Piano: *cresc.*, *f*, *p*, *mf*
- Violin: *p*, *p*, *p*, *I.*, *p*
- Cello: *cresc.*, *f*, *p*, *mf*

Second System:

- Piano: *cresc.*, *f*, *mf*
- Violin: *a 2*, *cresc.*, *f*, *p*
- Cello: *cresc.*, *f*

Third System (Empty):

- Piano: (Empty)
- Violin: (Empty)
- Cello: (Empty)

Fourth System:

- Piano: *cresc.*, *f*, *arco*, *p*, *mf*
- Violin: *cresc.*, *f*, *arco*, *p*, *mf*
- Cello: *cresc.*, *f*, *p*, *mf*

Fifth System (Vocal/Instrumental):

- Vocal/Instrumental: *ra*, *ta ta ra ta ta.*, *mf*, *f*
- Lyrics: Nous marchons la tête haute Comme de pe-tits sol-dats, Mar-quant sans fai-re de fau-te,
- Piano: *cresc.*, *f*, *p*, *mf*
- Violin: *f*, *p*, *mf*
- Cello: *f*, *p*, *mf*

[illegible]

10

Tombant tout le long du corps Nous arrivons ! Nous voilà ! Tu ra ta ta ra ta ta ra ta ra ta ta ta tu, —

18

Recitativ.

(a tempo)

Violins

f *pp*

Moralès (zu D. José).

Mo U-ne jeu-ne fil- le char- man-te Vient de nous deman- der si tu n'-étais pas

f *pp*

Violins

pizz. arco

pizz. arco

pizz. arco

J. Don José.

Ce doit-ê- - -tre Mi-ca-ê-la !

Mo là ! Ju-pe bleue et nat-te tom-ban-fe.

pizz. arco

Trump.

Tempo I. Allegro. ♩ = 112

Violins

(Exeunt guard going off duty. — Street-boys march off behind bugler and fifer of the retiring guard, in the same manner as they followed those of the relief.)

19

Fl. *ten.* *ff*

Trump. *ff*

Violins *pizz.* *ff*

Chorus *ff*

Et la gar-de des-cendan-te Ren-tre chez elle et s'en va Son-ne, trom-pette é-cla-tan-te ! Ta ra ta ra ta ta ra

pizz. *ff*

meno f *ten.* *ten.* *ff*

meno f *meno f* *meno f*

(spoken)

Nous marchons la tête haute Comme de pe-tits sol-dats, Mar-quant sans fai-re de fau-te, Une, deux, mar-quant le pas.

meno f *meno f*

II in F.

Horns *pp*

Trump. *pp*

Tymp. *pp*

Triangle *pp*

II in C

Violins *p ma ben marc.*

menof

Ta ra ta ta ta ra ta ta. ta ta ra ta ta ra ta ta ta ta ra ta ta ra ta ta ra ta ta ra ta

p ma ben marc.

pizz.

pp

I in G.

ppp

I in D.

ppp

ppp

ppp

dim.

dim.

dim.

sempre dim.

ta ra ta ta ra ta ta ra ta ra ta ta ra ta ta ra ta ta ra ta ta

dim.

sempre dim.

ppp

==

[illegible]

Fl.
Clar.
Violins

dim.
dim.
pp
pp
pp

This system contains three staves. The Flute staff has a melodic line with a *dim.* marking and a *pp* dynamic at the end. The Clarinet staff has a similar melodic line with a *dim.* marking and a *pp* dynamic at the end. The Violins staff has a complex rhythmic pattern with triplets and a *pp* dynamic at the end.

Fl.
Horns in D
Violins

ppp
ppp
I.
ppp
pizz.
ppp
pizz.
ppp
pizz.
ppp
pizz.
ppp
pizz.
ppp
pizz.
ppp

This system contains three staves. The Flute staff has a melodic line with a *ppp* dynamic. The Horns in D staff has a melodic line with a *I.* marking and a *ppp* dynamic. The Violins staff has a complex rhythmic pattern with triplets and a *ppp* dynamic at the end.

Nº 3^{bis}. Recitative.

Moderato.

2 Oboes

2 Clarinets in A

2 Bassoons

Violins I

Violins II

Violas

Don José

Zuniga.

Cellos

Basses

C'est bien là, n'est-ce pas, dans ce grand bâ-ti-ment Que travail- lent les ci-ga-

Violins *mf*

mf

mf

J. C'est-là mon of fi-cier, et bien certaine-ment — On ne vit nulle part, filles aussi lé-

Z. rières ?

mf

mf

p

p

misurato
Violins *leggeramente*

J. gères. Mon officier, je n'en sais
z. Mais au moins sont-elles jo-li-es ?

Cellos and Basses

21

Poco più Allegro.

Clar. *p*
Bns. *p*

Violins *p*

J. rien, Et m'occupe assez peu de ces galan teri - es.
z. Ce qui t'occupe, a-

pizz. *arco*
Violins *pizz.* *arco*
pizz. *arco*

J. mi, — Je le sais bien, U-ne jeune fil-le charman-te Qu'on appel-le Mica-ë-
z. *pizz.* *arco*

Ob.

Clar.

pizz.

Violins

pizz.

pizz.

z.

la, Jupe bleue et natte tom-ban-te. Tu ne réponds rien à ce-

Cellos

pizz.

Ob.

Clar.

Bns.

arco

Violins

arco

arco

arco

J.

Je réponds que c'est vrai, je réponds que je l'ai me !

z.

la ?

Cellos and Basses

arco

Violins

J.

Quant aux ou-vri-è-res d'i-ci, Quant à leur beau-té, les voici ! Et vous pouvez juger vous-même.

This musical score page, numbered 64, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bns.), all playing a melodic line that begins at a *pp* (pianissimo) dynamic and crescendos to a *ff* (fortissimo) dynamic. The brass section includes Horns, Trumpets (Trump.), and Trombones (Tromb.), which play a sustained harmonic accompaniment, also starting at *pp* and reaching *ff*. The Trombone part includes a *pp* marking. The percussion section features a Tympani (Tymp.) part with a rhythmic pattern that crescendos to *ff*. The string section, consisting of Violins and Violas, provides a rhythmic foundation with a pattern that also crescendos to *ff*. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The woodwinds and strings play sixteenth-note patterns, while the brass plays sustained chords and the percussion plays a steady eighth-note rhythm.

Fl. *pp* *cresc.* *ff*

Ob. *pp* *cresc.* *ff*

Clar. *cresc.* *ff*

Bns. *cresc.* *ff*

Horns *cresc.* *ff*

Trump. *pp* *cresc.* *ff*

Tromb. *pp* *cresc.* *ff*

Tymp. *cresc.* *ff*

Violins *cresc.* *ff*

ff

22

Allegretto moderato. $\text{♩} = 104.$

The first system of the musical score consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The music is in 4/4 time and begins with a key signature of one sharp (F#). The first two staves feature a melody with eighth and sixteenth notes, marked with a piano (*pp*) dynamic. The last three staves provide harmonic support with chords and arpeggiated figures, also marked with a piano (*pp*) dynamic.

The second system of the musical score consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The music continues in 4/4 time with the same key signature. The first two staves feature a melody with eighth and sixteenth notes. The last three staves provide harmonic support with chords and arpeggiated figures.

Allegretto moderato. $\text{♩} = 104.$

The third system of the musical score consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The music continues in 4/4 time with the same key signature. The first two staves feature a melody with eighth and sixteenth notes, marked with a piano (*pp*) dynamic and a pizzicato (*pizz.*) instruction. The last three staves provide harmonic support with chords and arpeggiated figures, also marked with a piano (*pp*) dynamic.

Fl. *poco sf*

Clar.

poco sf

Horns in E

Violins

vrons, — brunes ci-ga-riè-res, En vous murmu-rant des pro-pos d'a-mour, En vous murmu-rant des pro-

The image shows a page of a musical score, likely for a piano and voice. The score is written in G major (one sharp) and 4/4 time. It features a piano introduction with arpeggiated chords and a vocal melody. The lyrics are "Vo-yez-les ! re-gards im-pu-dents.".

The score is divided into several systems. The first system shows the piano introduction with arpeggiated chords in the right hand and a simple bass line in the left hand. The second system introduces the vocal melody in the right hand, with the piano accompaniment continuing in the left hand. The third system shows the vocal melody continuing, with the piano accompaniment providing harmonic support. The fourth system shows the vocal melody and piano accompaniment. The fifth system shows the vocal melody and piano accompaniment. The sixth system shows the vocal melody and piano accompaniment. The seventh system shows the vocal melody and piano accompaniment. The eighth system shows the vocal melody and piano accompaniment. The ninth system shows the vocal melody and piano accompaniment. The tenth system shows the vocal melody and piano accompaniment.

The lyrics are: Vo-yez-les ! re-gards im-pu-dents.

pp

I.
II.

con sordino
p

con sord.
p

Mi - - ne co-quet - te! Fu-mant tou-tes, du bout des dents — La ci - ga -

This musical score page, numbered 70, features a piano accompaniment and a vocal line. The piano part is written for four staves (treble and bass clefs, with grand staff notation). The vocal line is on a single staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score includes various dynamic markings such as *pp* (pianissimo), *p* (piano), *sf* (sforzando), *poco sf* (poco sforzando), *dim.* (diminuendo), and *un.* (unison). The vocal line includes the lyrics "ret - - - te." and "p espress. dim.".

pp *sf* *pp* *pp* *p* *sf* *pp* *p espress. dim.* *pp* *poco sf* *pp* *dim.*

ppp *sf* *pp* *dim.*

sf *pp* *dim.*

pp *un.* *pp* *pp*

ret - - - te. *sf* *p* *dim.* *pp* *dim.*

Fl.
Clar.
Bns.
Horns in E
Harp
Violins

pp
pp
pp
I. espress.
dim.
pp
espr.
dim.

= 24

pp
pp
I in E.
pp
pp
pp
Chorus of Cigarette girls.
Sopr. I
Sopr. II
Dans l'air nous sui-vons des yeux La fu-mé-e, La fu-mé-e, Qui vers les
Dans l'air nous sui-vons des yeux La fu-mé-e, La fu-mé-e,
pizz.
pp
pizz.
arco

Fl. *poco* *cresc.* *dim.* *pp*

Ob. *poco* *cresc.* *dim.* *pp*

Clar. *poco* *cresc.* *dim.* *pp*

Bns. *poco* *cresc.* *dim.* *pp*

in E

Horns *p* *poco* *cresc.* *dim.*

in C I. *p* *poco* *cresc.* *dim.*

Trump. *p* *poco* *cresc.* *dim.*

Tromb. *p*

Tymp.

Harp. *poco* *cresc.* *dim.* *pp*

Viol. *poco* *cresc.* *dim.* *pp*

poco *cresc.* *dim.* *pp*

poco *cresc.* *dim.* *pp*

cioux — Monte, mon-te par-fu mé - - e ; Ce-la mon - - te gen-ti-ment A la

poco *cresc.* *dim.* *p*

Qui vers les cioux Monte, mon-te par-fu mé - - e ; Ce-la mon-te gen-ti-ment

pizz.

poco *cresc.* *dim.* *pp*

Musical score for a piece in G major, featuring piano and violin parts. The score includes dynamic markings such as *poco cresc.* and *dim.*, and performance instructions like *arco* and *pizz.*. The lyrics are in French.

Lyrics (French):
 tête, A la tête, Tout dou-ce-ment, Ce-la vous met l'à-me en fê - - te !
 A la tête, A la tête Tout dou-ce-ment, Ce-la vous met l'à-me en fê - - te !

Fl. *mf dim. p*

Ob. *mf dim. p*

Clar. *poco sf dim. p*

Bns. *dim.*

Horns *a 2 in E* *poco sf pp*

Trump. *poco sf pp*

Tromb. *poco sf pp*

Tymp. *poco sf pp*

Harp *sf dim. p*

Violins *sf pp*

Violoncelles *sf pp*

Double Basses *sf pp*

Vocal parts (Soprano, Alto, Tenor, Bass):

mé *e!* Dans l'air — nous sui-vons des yeux, des - -

mé Dans l'air — nous sui-vons des yeux, Dans l'air nous sui-vons des

I. *cresc.* *f* *mf* *dim.*

I. *mf* *p* *f* *pp* *ppp* *dim.* *molto*

(let it sound)

cresc. molto *cresc.* *f* *dim.*

cresc. molto *cresc.* *f* *dim.*

cresc. *cresc.* *f* *dim.*

yeux, La fu mé-e! La fu mé-e! Dans l'air nous sui-vons la fu-

yeux La fu-mé-e! La fu mé-e! Ah! nous sui-vons la fu-

cresc. molto *f* *dim.*

arco

mf *dim.*

p *mol* *to* *p* *ma ben marcato* *dim.* *I.* *pp* *dim.*

p *dim.*

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

tr.

mf *p* *pp*

mol *to* *pp*

mol *to* *pp*

dim.

mol *to* *p* *La fu-mé-e!*

mol *to* *p* *La fu-mé-e!*

mf *p* *pizz.* *p* *dim.* *pp* *dim.*

Qui monte en tour-nant, en tour-nant vers les cieux!

Qui monte en tour-nant, en tour-nant vers les cieux :

pp smorzando

pp smorzando

ppp smorzando

pp dim. ppp smorzando

ppp

smorzando

ppp

ppp smorzando

ppp smorzando

ppp smorzando

ppp smorzando

pp

La fu-mé e!

La fu-mé e!

ppp smorzando

pizz. senza sordini

ppp senza sordini

pizz. senza sordini

ppp senza sordini

pizz. senza sordini

ppp senza sordini

ppp

Soprani I

Soprani II La voilà ! voilà la Car-men-ci-ta !

Tenors La voilà ! voilà la Car-men-ci-ta ! (to Carmen)

Basses La voilà ! voilà la Car-men-ci-ta ! Car-men ! sur tes pas nous nous pressons

La voilà ! voilà la Car-men-ci-ta !

Fl *p*

Violins *pizz.* *arco* *pizz.* *arco*

Tenors
tous ! — Car-men ! sois gen-tille, au moins réponds-nous ! — Et dis-nous quel

p

Fl. *poco sf dim.* *pp.* *pp*

Clar. *poco sf dim.* *pp*

Bns. *poco sf dim.* *I.* *poco sf dim.* *pp* *pp*

Violins *pizz.* *p* *pizz.* *p* *pizz.* *p*

jour tu nous ai-me-ras ! — Carmen, dis- nous quel jour tu nous ai-me-ras ! —

p

pizz. *p* *pizz.* *p*

Act II, Scene 1

Tempo: a tempo

Fl.

Clar.

Bns.

Horns in E

Violins

Carinen (gaily)

mf quasi recitativo

(after a swift glance at Don Jose.)

Quand je vous ai-me-rai ? ma foi je ne sais pas... Peut-ê - tre ja-mais !... peut-ê - tre de-

Fl.

Clar.

Bns.

Horns in C

Violins

C.

main !... Mais pas au-jour-d'hui... c'est cer-tain.

Tempo I.

pp

pp

pp

pp

pp

pizz.

pizz.

pizz.

f

pizz.

pizz.

f

Nº 5. Habanera.*)

Allegretto quasi Andantino. $\text{♩} = 72$.

Flute I

Flute II

2 Oboes

2 Clarinets in A

2 Bassoons

2 Horns in D

2 Horns in C

2 Trumpets in A

Tympani

Triangle

Tambourine

Violins I

Violins II

Violas

Carmen

Soprani I et II

Chorus of Cigarette-girls

Tenors

Chorus of young people

Basses

Chorus of the Citizens

Cellos

Basses

pp possibile

pizz.

pp

pizz.

pp

pizz.

pp

p

2

3

L'amour est un oi-seau re-bel-le Que nul ne peut ap-pri-voi-ser, Et c'est

*) Imitated from a Spanish song

Fl I

pp

Violins

portando la voce

C. bien en vain qu'on l'appelle, s'il lui con-vient de re-fu-ser. Rien n'y fait, menace ou pri-è-re, L'un par-le bien, l'au-tre se

29

Fl.

Clar.

Bns.

Triangle

Tambourine

ppp

Violins

div.

portando la voce

C. tait ; Et c'est l'autre que je pré-fère, Il n'a rien dit : mais il me plaît. — L'a-

Soprani

pp legg.

Chorus Tenors

L'amour est un oiseau re-

pp legg.

piu.

ppp

c. -mour ! — l'a mour ! — l'a- -mour ! — l'a- mour ! l'amour est

==

Violins

c. en-fant de Bo- hème, Il n'a ja-mais, jamais connu de loi, Si tu ne m'ai-mes pas, je t'ai-me ; Si je t'aime, prends garde à

Fl.

Ob.

Clar.

Bns.

Horns in D

Horns in C

Trump.

Tymp.

Triangle

Tambourine

Violins

Violas

Cellos

Double Basses

Soprani

Tenors

Basses

toi ! — Si tu ne m'ai-mes pas, si tu ne m'aimes pas, je t'ai-me ! — Mais si je t'aime, si je

Prends garde à toi ! Prends garde à toi ! Prends garde à toi ! Prends garde à toi ! Prends garde à toi ! Prends garde à toi !

p

a 2

a 2

a 2

p

p

mf

meno p

mf

meno p

mf

meno p

f

t'aime, prends gar-de à toi!

mf

L'amour est en-fant de Bo-hème, Il n'a ja-mais, jamais con-nu de loi, Si tu ne m'ai-mes pas, je

mf

L'a-mour est - - en fant - - de

p

L'a-mour est - - en- fant - - de

mf

pizz. *sempre* *pizz.*

The first system of the score features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth-note patterns and rests. The bass line consists of a steady eighth-note accompaniment. The system concludes with a *pp* (pianissimo) dynamic marking.

The second system continues the piano introduction. It features a long, sustained note in the right hand, followed by a melodic phrase. The system ends with a *p* (piano) dynamic marking and a *a 2* (second ending) instruction.

The third system shows the continuation of the piano introduction. The right hand has a melodic line with some rests, while the left hand maintains a consistent eighth-note accompaniment.

The fourth system introduces a new musical texture. It features a melody in the right hand with *f* (forte) and *arco* markings, and a bass line with *pp* (pianissimo) and *pizz.* (pizzicato) markings. The system ends with a *f* (forte) dynamic marking.

The fifth system is a vocal entry marked with a *c.* (canto) symbol. It begins with a *p* (piano) dynamic marking and a triplet of eighth notes. The lyrics "Si tu ne m'aimes pas, si tu ne m'aimes pas je t'aime !" are written below the staff.

The sixth system continues the vocal melody. The lyrics "t'ai-me ; Si je t'aime, prends garde à toi ! Prends garde à toi !" are written below the staff. The system ends with a *f* (forte) dynamic marking.

The seventh system shows the vocal melody continuing. The lyrics "Bo- - - hé- - - - me ! Prends garde à toi !" are written below the staff. The system ends with a *f* (forte) dynamic marking and a *f arco* instruction.

90

31

Fl.

Ob.

Clar.

Bns. *pp* *poco sf* *ff*

Horns *poco sf* *ff*

Triangle

Tambourine *ff*

Violins *pizz.* *pp* *cresc.* *f* *arco* *ff* *pizz.* *pp*

c. Mais si je t'aime, si je t'aime, Prends garde à toi ! L'oi-seau

toi ! *p* *cresc.* *f* *arco* *ff* *pizz.* *pp*

toi ! *p* *cresc.* *f* *arco* *ff* *pizz.* *pp*

toi ! *p* *cresc.* *f* *arco* *ff* *pizz.* *pp*

toi ! *p* *cresc.* *f* *arco* *ff* *pizz.* *pp*

pp *cresc.* *pizz.* *f* *arco* *ff* *pp* *possibile*

Violins

c. que tu croy-ais sur-prendre Battit de l'aile et s'en-vo-la ; L'amour est loin, tu peux l'at-tendre ; Tu ne l'at-

Cellos.

Fl. I.

pp

Violins

portando

3

portando

3

c. tend's plus, il est là ! Tout au-tour de toi vi-te, vi-te, Il vient, s'en va, puis il re-vient ; Tu crois

Cellos.

32

Fl.

pp

Clar.

pp

ppp

Bns.

ppp

Triangle

ppp

Tambourine

ppp

Violins

div.

c. le te-nir, il t'é - vi-te ; Tu crois l'é - vi-ter, il te tient ! l'a- mour !

Soprani

pp legg.

3

Chorus

Tenors.

pp legg.

3

pizz.

ppp

Fl.
Clar.
Bns.
Triangle
Tamb.

This system contains five staves for woodwinds and percussion. The Flute, Clarinet, and Bassoon parts feature triplet patterns. The Triangle and Tambourine parts provide a steady rhythmic accompaniment.

Violins

This system contains two staves for Violins, playing a rhythmic pattern that supports the vocal melody.

c.

l'a- mour ! — l'a- mour ! — l'a- mour ! L'amour est
va, puis il re - vient ; Tu crois le tenir il t'é- vi-te ; Tu crois l'é- vi- ter, il te tient !

This system contains a vocal line for Soprano (c.) and a piano accompaniment. The lyrics are in French. The piano part includes triplet figures.

Violins
Cellos

en- fant de Bo- hème, Il n'a ja- mais, jamais connu de loi, Si tu ne m'aimes pas, je t'ai- me ; Si je t'aime, prends garde à

This system contains staves for Violins and Cellos. The lyrics continue from the previous system. The piano part features a consistent rhythmic pattern.

Fl. *f*

Ob. *f*

Clar. *f*

Bns. *f*

Horns in D *f*

Horns in C *f*

Triangle *f*

Tamb. *f*

Violins *f* arco *pizz.* *pp* *f* arco *pizz.* *pp* *cresc.*

Violas *f* arco *pizz.* *pp* *f* arco *pizz.* *pp* *cresc.*

Celli *f* arco *pizz.* *pp* *f* arco *pizz.* *pp* *cresc.*

C. *cresc.*

toi ! — Si tu ne m'ai-mes pas, Si tu ne m'aimes pas, je t'ai-me ; Mais si je t'aime, si je

Soprani

Tenors

Basses

Prends garde à toi ! Prends garde à toi ! Prends garde à toi ! Prends garde à toi !

arco *f* *pp* *f* *pp* *cresc.*

Fl.

Ob.

Clar.

Bns.

Horns

Triangle

Tamb.

Violins

mf *meno p*

mf *meno p*

mf *meno p*

c. *f* *3*

t'aime, prends garde à toi !

mf

L'amour est en-fant de Bo-hème, Il n'a ja-mais, jamais connu de toi, Si tu ne

mf

L'a-mour est en-fant

p

L'a-mour est en-fant

mf *pizz.* *sempre pizz.*

34

The musical score is written for piano and voice. It begins with a piano introduction in D major, featuring a complex arpeggiated pattern in the right hand and a steady eighth-note bass line in the left hand. The piano part includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *arco* (arco). The vocal line enters with the lyrics: "Si tu ne m'ai-mes pas, Si tu ne m'aimes pas, je m'ai-mes pas, je t'ai me, si je t'ai-me, prends garde à toi ! Prends garde à toi !". The lyrics continue: "de Bo- - - hé - - - me, Prends garde à toi !!". The score concludes with a final piano flourish in the left hand, marked *f* and *arco*.

Si tu ne m'ai-mes pas, Si tu ne m'aimes pas, je
m'ai-mes pas, je t'ai me, si je t'ai-me, prends garde à toi ! Prends garde à toi !
de Bo- - - hé - - - me, Prends garde à toi !!
de Bo- - - hé - - - me, Prends garde à toi !

Fl.

Ob.

Clar.

Bns.

Horns

Trump.

Tymp.

Triangle

Tamb.

Violins

c.

t'ai-me ; — Mais si je t'ai-me ; Si je t'aime, prends garde à — toi ! —

Prends garde à toi !

Prends garde à toi !

Prends garde à toi !

Prends garde à toi !

pp

pizz.

cresc.

f

ff

a 2.

poco sf

arco

pizz.

cresc.

f

ff

à

à

à

à

pp

cresc.

pizz.

arco

f

ff

Nº 6. Scene.

Allegro moderato. ♩. = 100.

Flute I *mf*

Flute II *mf*

2 Oboes

2 Clarinets in A *p*

2 Bassoons

2 Horns in E

2 Horns in C

2 Trumpets in A

3 Trombones

Tympani

Violins I *p*

Violins II *p*

Violas *mf*

Chorus of Cigarette-girls Soprani I et II

Chorus of young people Tenors. *mf* (to Carmen)

Car-men ! sur tes pas nous nous pres-sons tous ! Car-

Cellos *mf*

Basses

Fl. *cresc.*

Violins *cresc.*

Tenors *cresc.*

men ! sois gen-tille, au moins ré-ponds-nous ! ré-ponds-nous ! O Car-men ! sois gen-tille, au moins ré-ponds-

Clar. a 2.
Bns. *p ma sonore e molto espressivo*
p dim.
Horns *dim.*
Tromb. *dim.*
Tymp. *ppp*
Viol. *dim.*
div. con sord. *dim.*
pizz. *dim.*
arco *p*
p ma sonore e molto espressivo
p dim.
(The young men surround Carmen; she looks first at them, then at Don José; hesitates; turns as if going to the factory, then retraces her steps and goes straight to Don José, who is still occupied with his primer.)
chain)
pizz. *f*
pizz. *f*
pizz. *f*
p ma sonore e molto espressivo
pizz. e div. *mf*
p

35 Allegretto. Un poco più animato come al N° 5.

Fl. *pp*
Clar. *pp*
Bns. *pp*
Horns in E *pp*
Trump. *pp*
Tromb. *pp*
Tymp. *pp*
fp dim. molto

Allegretto. Un poco più animato come al N° 5.

Viol. senza sordini *molto ppsmorzando*
Sopr. leggiero (lightly, gathering around Don José.)
(Carmen takes from her bodice a bunch of cassia-flowers, and throws it at Don José! (This action on this chord.)
Carmen runs away; exit.)
L'amour est enfant de Bo-hème, Il n'a ja-

Andantino quasi Allegretto.

♩ = 104.

[illegible]

Andantino quasi Allegretto.

Violins

mais, jamais connu de loi ; Si tu ne m'ai-mes pas, je t'ai-me ! Si je t'aime, prends garde à toi !
(general burst of laughter)

f *f espress.*
f *f espress.*
f *f espress.*
(The factory-bell again begins to ring.)
f *cresc.* *ff*
f *f espress.*

Fl.

Ob.

Clar.

Bns.

Horns in E

Trump. I.

Tromb.

Violins

Exeunt Workingmen, Young Men, Soldiers enter guard-house. Don José is left alone; he picks up the flowers, which had fallen at his feet.

Fl.

Ob.

Clar.

Bns.

Horn

Violins

pizz.

arco

sempre pizz.

dim.

mf

p

pp

sf

arco

pp

dim.

pizz.

sempre pizz.

Nº 6^{bis} Recitative.

Flutes

Oboes

Clarinets in A

Bassoons

Horns in E flat

Horns in C

Violins I

Violins II

Violas

Micaela

Don José

Cellos

Basses

Quels regards ! quelle effronte-ri-e !

Cet-te fleur là m'a fait l'ef-fet D'u-ne bal-

37

Fl. Andante moderato.

Clar.

Bns.

Horns in E flat

Andante moderato.

Violins

J. le qui m'ar-rivait ! Le parfum en est fort et la fleur est jo-li-e !

p espress.

Fl. **Allegro.**

Ob.

Clar. in B flat

Bns.

Horns in E flat

Violins *pizz.* *arco* **Allegro.**

M. *pizz.* *arco*

J. *pizz.* *arco*

Don José. *pizz.* *arco*

Et la fem-me... S'il est vrai-ment des sor-ciè-res, C'en est u-ne certai-ne-ment. Mi-caë-la.

Jo-sé! *pizz.* *arco*

M. *pizz.* *arco*

J. *pizz.* *arco*

Fl.

Ob.

Clar.

Bns.

Horns in E flat

Viol. *f* *pizz.* *pizz.* *pizz.*

M. *f* *pizz.* *pizz.* *pizz.*

J. *f* *pizz.* *pizz.* *pizz.*

Cellos and Basses *f* *pizz.*

Me voi-ci ! C'est votre mè-re qui m'en-voi-e !

la ! Quelle joi-e !

Nº 7. Duet.

Andantino quasi Allegretto. ♩ = 96.

Flute I

Flute II

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns I in F
II in D

2 Horns in B flat (Low)

2 Trumpets in B flat

3 Trombones

Tympani

Harp

Andantino quasi Allegretto.

Violins I

Violins II

Violas

Micaela

Don José

Cellos

Basses

pp

pp

pp

p

p (with simplicity.)

p (with emotion.)

J'ap--por-te de sa part, fi-dè-le messa-gè-re, Cet-te

Parle-moi de ma mè-re! Parle-moi de ma mè-re!

Clar.

Bns.

Horns

I in F

p *pp*

Violins

sempre p *pp*

M.

let-tre... (joyfully) Et puis un peu d'ar-gent Pour a-jou-ter à votre traite- ment. Et puis... Et

J.

Une lettre ! Et puis ?...

Cellos

sempre p *pp*

Fl. *colla voce*

Clar.

Bns.

pp

Horns

p *pp espress.* *pp* I in B flat

Violins

p *pp espress.*

M.

ritenuto a tempo

puis.. vraiment je n'o-se ! Et puis et puis en-core une autre chose Qui vaut mieux que l'argent, Et qui pour un bon fils Au-

pizz. *pp*

Clar.

Horns

Violins

poco cresc.

p

p dim.

M. ra sans doute plus de prix. Oui je parle-rai. Ce que l'on m'a don-né,

J. Cette au-tre cho-se, quelle est-el-le ? Par-le donc,

arco

p espress. poco cresc.

pizz.

p

pizz.

p dim.

38

a tempo

Un poco più lento. ♩ = 69.

Fl.

Ob.

Clar.

Bns.

p

sf

p

ppp

ppp

ppp

colla voce

pizz.

a tempo

arco

Un poco più lento.

Violins

pp

pizz.

pp

pizz.

pp

arco

p

sf

p

M. Je vous le donne-rai. Votre mère avec

pizz.

pp

pizz.

pp

arco

p

sf

p

arco

p

sf

p

Allegretto moderato. ♩ = 92.

Fl. *ppp*

Ob.

Clar.

Bns.

Harp *ppp*

Allegretto moderato.

Violins *pizz. pp*

pp

pizz.

M. *pp* *Neggiro ma espressivo*

moi sortait de la cha-pel-le. Et c'est a- lors qu'en m'embras-sant : Tu vas, m'a-t-elle dit, t'en al-

Clar.

Bns.

Horns II in D I in F

Violins *arco pp*

arco pp

arco pp

pizz. p

M. *poco cresc.* *mf*

ler à la vil-le : La route n'est pas lon-gue, u- ne fois à Sé- vil-le Tu chercheras mon

arco pp

arco pp

pizz. p

Fl.

Ob.

Clar.

Bns.

pp

Horns in B flat

Trump.

Tromb.

p

Harp

Violins

pp

p

M.

Qu'el-le regrette et qu'elle es - pè-re, Qu'el-le par-don- ne et qu'el-le at-tend. Tout ce-la, n'est-ce pas, mi-

pp

p

Detailed description: This page of a musical score, numbered 108, contains staves for various instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bns.), with the latter marked *pp*. The brass section consists of Horns in B flat, Trumpet (Trump.), and Trombone (Tromb.), with the Trombone marked *p*. The harp and strings (Violins) are also present, with the Violins marked *pp*. The vocal soloist, labeled 'M.', has a line of French lyrics: 'Qu'el-le regrette et qu'elle es - pè-re, Qu'el-le par-don- ne et qu'el-le at-tend. Tout ce-la, n'est-ce pas, mi-'. The score includes various musical notations such as notes, rests, and dynamic markings.

pp *poco sf*
pp *poco sf*
pp *cresc.* *poco sf*
pp *cresc.* *poco sf* *dim. molto*
p

in B flat in D in F II. in D
ppp *poco cresc.* *p*
poco sf *dim. molto*
poco sf *dim.*
poco sf *dim. molto*
cresc. *p*

cresc. *f* *ff*
 gnon- ne, De ma part, tu le lui di-ras ; Et ce baiser que je te don- ne, De ma
poco sf *dim. molto*
p

a tempo. Un poco animato. $\text{♩} = 100.$

Fl. Clar. II in D. pp I in F. II in B flat. pp Tromb. pp Harp pp Violins pp M. J. part tu le lui ren- dras. (with emotion.) Un baiser pour son fils! Un baiser pour son Un baiser de ma mè-re! Un baiser de ma mè-re!

Fl. *colla voce* **a tempo**

Clar. *a 2* *p* *cresc.* *f* *dim. molto*

Bassoons *a 2* *p* *cresc.* *f* *dim. molto*

Horn I in F *p* *cresc.* *f* *dim. molto*

Horn II in D *a tempo*

Violins *p* *espress. cresc.* *f* *dim. molto*

p *espress. cresc.* *f* *dim. molto*

p *espress. cresc.* *f* *dim. molto*

p *espress. cresc.* *f* *dim. molto*

M. *rall. (simply)* *pp* *dim. molto*

J. *pp* *dim. molto*

fils ! Jo-sé, je vous le rends com-me je l'ai pro-mis !

Ma

p *espress. arco* *cresc.* *f* *dim. molto*

p *cresc.* *f* *dim. molto*

Clar.
Bns. *pp*
Horn: II in D *pp* *3* *3* *3* I in F. *pp*
Allegro moderato.
Violins *pp*
J. *pp*
mère je la vois !... Oui, je re- vois mon vil- la- ge ! O sou-ve- nirs d'autre-
pp
Fl.
Clar. *pp* *3*
Horns II in D. *meno p* *dim.* I in B flat: *ppp* *3*
Violins *poco cresc.* *dim.* *pp*
poco cresc. *dim.* *pp*
poco cresc. *dim.* *pp*
M. *cresc.* *dim.* *pp*
J. *pp* Sa mè re, il la re- voit ! Il re-
fois, doux sou-ve- nirs du pa- ys ! Doux souve-nirs du pa-ys !
poco cresc. *dim.* *pp* *pizz.* *pp*

[illegible]

41

cre - - - scen - - - do *f*

cre - - - scen - - - do *f*

I. *mf* *cresc.* *f*

cre - - - scen - - - do *f* *mf*

cre - - - scen - - - do *f* *mf*

I. *mf* *I in F.* *II in D.* *mf* *cresc.* *f* *mf*

cre - - - scen - - - do *f*

I. *p* *f*

cre - - - scen - - - do *f* *mf* *p*

cre - - - scen - - - do *f* *mf* *p*

cre - - - scen - - - do *f* *mf* *p*

Ml. *f* *ff* *dim.*
cœur de for- - ce et de cou- ra- ge O sou-ve-nirs chéris! Sa mère, il la re voit, il re voit son vil-

J. *f* *ff* *dim.*
cœur de for- - ce et de cou- ra- ge O sou-ve-nirs chéris! Ma mère je la vois, je re vois mon vil-

cre - - - scen - - - do *f* *mf* *p*

cre - - - scen - - - do *f* *mf* *p*

Fl.
Ob.
Clar.
Bns.

Harp
pp 3

Violins
f *dim.* *p* *colla voce* *pp* *quasi Recit.*

Mi.
(with transport.) *dim.* *e rall. molto* Quel démon? quel péril. je ne comprends pas

J.
vo- e, Ce bai-ser qu'elle m'envoi-e Ecar-te le pé- ril et sau-ve son en- fant !

Cellos
Basses
f *dim.* *p* *pp*

a tempo allegretto. ♩ = 80. *colla voce*

Violins *mf* *p* *sf* *pp*

Mi.
bien... Que veut di-re ce-la ?

J.
Rien ! rien ! *Recit.* Parlons de toi, la messa-gè-re ; Tu vas re-tourner au pa-

Cellos
Basses
mf *p* *pp*

Clar. *a tempo* *espress.*

Violins *pizz.* *p* *arco* *p* *dim.* *f*

Mi. *f* *3* *dim.* *f*

J. *f* *3* *dim.* *f*

Cellos *pizz.* *p* *arco* *p* *dim.* *f*

Basses *pizz.* *p* *arco* *p* *dim.* *f*

Oui, ce soir mè- me. de- main je ver-rai vo-tre mè- - re ! (animatedly.)

ys ? Tu la verras ! Eh bien !

42 L'istesso tempo.

Fl. *pp*

Clar. II. *pp*

Horns *p dim.* *pp* I in B flât

Trump. *pp*

Tromb. *pp* I.

Harp *pp* *3*

L'istesso tempo.

Violins *pp* *pp pizz.* *p*

J. *3* *p espress.*

tu lui diras : Que son fils l'aime et la vé- ne- re Et qu'il se repent aujour-

Cellos *pp*

Basses *pp pizz.* *p*

Fl.

Ob.

Clar.

Bns.

pp

Horns in B flat

Trump.

Tromb.

p

Harp

Violins

J.

d'hui ; Il veut que là-bas sa mè- re soit con- ten- te de lui ! Tout ce-

p

Detailed description: This is a page of a musical score, page 117. It features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bns.). The brass section includes Horns in B flat, Trumpet (Trump.), and Trombone (Tromb.). The harp and violins are also present. The vocal soloist (J.) has a line of French lyrics. The score is written in a key with two flats and a 3/4 time signature. Dynamics include *pp* (pianissimo) and *p* (piano). The vocal line is marked with a *p* dynamic at the end of the phrase.

Musical score for piano and voice, page 118. The score includes piano accompaniment and a vocal line with French lyrics. It features various musical notations such as dynamics (*pp*, *p*, *f*, *cresc.*), articulation (*poco*, *poco cresc.*), and structural markings (*I in F*, *II in D*, *in B flat*). The piano part includes complex triplets and arpeggiated figures.

Dynamics and articulation markings include: *pp*, *poco*, *poco cresc.*, *cresc.*, *f*, *pp*, *p*.

Structural markings include: *I in F*, *II in D*, *in B flat*.

The vocal line (J.) includes the lyrics: *la n'est-ce pas, mi-gnon-ne, De ma part, tu le lui di-ras ! Et ce baiser que je te.*

colla voce

a tempo un poco rit.

rall.

sf dim. molto pp ppp

II. in D in B flat sf dim. molto pp poco sf dim. molto p pp

poco sf dim. pp

a tempo un poco rit.

poco sf dim. molto pp ppp p pizz. arco pp

Micaëla. pp con semplicità (with simplicity) rall. cresc.

portando la voce rit. ff dim.

don- ne De ma part tu le lui ren- dras !

poco sf dim. molto pp ppp p pizz.

43 Allegro moderato. ♩ = 88.

Horns in B. flat

Violins

M. drain, com-me je l'ai pro-mis.

J. Ma mè-re, je la vois !... oui, je re-vois mon vil-la-ge ! O souve-

[illegible]

[illegible]

du pa-ys! Vous remplis-sez son cœur de for-ce et de cou-ra-ge!

ris Vous remplis-sez mon cœur le for-ce et de cou-ra-ge!

Introduction

f *mf* *p* *pp*

II in D **I in F**

p *ppp*

II in D

pp

M. J.

ff *dim.* *p* *sf* *pp*

O sou-ve-nirs ché- ris ! Sa mère il la re-voit, il re-voit son vil- la- ge ! Il te re-

ff *dim.* *p* *pp*

O sou-ve-nirs ché- ris ! Ma mè-re, je la vois je re-vois mon vil- la- ge ! Je te re-

f *mf* *p* *pp*

Nº 7^{bis} Recitative.

Oboes

Clarinet in A

Bassoons

Horns in A

Violins I

Violins II

Violas

Micaela

Don José

Cellos and Basses

The first system of the musical score includes staves for Oboes, Clarinet in A, Bassoons, Horns in A, Violins I, Violins II, Violas, Micaela, Don José, and Cellos and Basses. The woodwinds and strings are mostly silent, marked with rests. The vocal parts enter in the third measure. Micaela's line begins with a treble clef and a key signature of one sharp (F#). Don José's line begins with a treble clef and a key signature of one sharp. The cellos and basses enter with a bass clef and a key signature of one sharp. Dynamics include *f* (forte) for the strings and *p* (piano) for the vocal entries.

Non pas, li-sez d'a-

Reste-là main-te- nant, pendant que je li- rai.

Violins

Mi.

J.

Cellos and Basses

The second system continues the musical score. The violins play a melodic line with a *p* (piano) dynamic. The vocal parts continue their dialogue. Micaela's line includes a triplet and a trill. Don José's line includes a triplet. The cellos and basses provide a harmonic foundation with a *p* dynamic.

bord, et puis je revien-drai. C'est plus sa- ge, Ce-la me convient davan-ta-ge.

Pourquoi t'en al- ler ?

Clar.

Bns.

Horns

Violins

Mi. Lisez ! puis je revien drai. (She leaves) Je revien- drai !

J. Tu revien dras ?

Cellos

Basses

45

(Don José reads the letter in silence)

p

p

pizz.
p

D. José

Ne crains rien ma mè-re, ton fils t'obé-i- ra, Fe- -ra ce que tu lui dis ;

Ob.

Clar.

Bns.

poco rit.

Violins

f

f

f

poco rit.

J.

j'ai-me Mi-ca-ë- la, Je la prendrai pour fem- - -me, Quant à tes fleurs sorcière in-fâ- me !

pizz.

poco rit.

arco
f

No 8. Chorus.

Allegro vivo. $\text{♩} = 76.$

Flute I

Flute II
(Piccolo)

2 Oboes

2 Clarinets in A

2 Bassoons

2 Horns in D

2 Horns
in D flat

2 Trumpets in A

3 Trombones

Tympani

Violins I

Violins II

Violas

Zuniga

Soprani I
(cries behind the scenes.)

Chorus of
Cigarette-girls

Soprani II

Cellos

Basses

Que se passe-t-il donc là-

Instrumental Section:

- Piano:** Features complex arpeggiated figures in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics range from *f* to *ff*. Markings include *I.*, *a 2*, and *cresc.*
- Violins:** Play a melodic line with many accidentals, primarily in the upper register. Dynamics include *f* and *ff*.
- Violas:** Play a similar melodic line to the violins, with dynamics *f* and *ff*.
- Cellos/Double Basses:** Provide a rhythmic foundation with eighth notes, with dynamics *f* and *ff*.

Vocal Section:

- Soprano Soloist:** Enters with a long, sustained note, then moves to a higher register. Dynamics include *f* and *ff*. Marking: *a 2*.
- Chorus:**
 - pp cre - - scen - - do** (Piano, Crescendo, Scene, do)
 - Soprani I (on stage)**
 - Au secours !**

Other Markings:

- z.** (Zither or similar stringed instrument)
- bas ?** (Bass)
- cresc.** (Crescendo) appears multiple times in the piano and zither parts.
- ff** (Fortissimo) is used frequently throughout the instrumental parts.

Fl.

Clar. a 2

Bns. a 2

Trump. a 2

Tromb.

Violins

Violas

Soprani I

Sop II au secours ! n'entendez-vous pas ? (on stage)

Cellos and Basses Au secours ! au secours ! messieurs les sol-dats !

Fl. *pp* *cresc.*

Clar. *pp* *cresc.*

Bns. *pp* *cresc.*

Viol. *pp* *cresc.*

Cellos *mf* *cresc.*

Basses *pp* *cresc.*

C'est la Carmenci-ta ! *mf* C'est la Carmenci-ta ! *cresc.*

Non, non, ce n'est pas el-le ! Non, non, ce n'est pas

Fl. - scen - - do

Ob. - scen - - do

Clar. a 2 p cre - - scen - do

Bns. p. scen - - do

- scen - - do

in D. I.

Horns p cre - - scen - do

in D flat

Trump.

Tromb.

Tymp.

Violins - scen - - do

- scen - - do

- scen - - do

f

ff

ff (to Zuniga)

C'est el-le ! si fait si fait c'est el-le ! Elle a por-té les premiers coups ! Ne les é-coutez pas ! Mon-

el-le ! pas du tout ! Ne les é-coutez pas ! E-coutez-nous mon-

- scen - - do

p cre - - scen - do

f

ff

First system of musical notation, featuring five staves. The top four staves are grouped by a brace on the left. The music is in G major (one sharp) and 2/4 time. The first four staves contain complex rhythmic patterns with many eighth and sixteenth notes. The fifth staff (bass clef) has a simpler melody. The system ends with a repeat sign and a first ending bracket labeled 'a. 2'.

Second system of musical notation, featuring five staves. The top four staves are grouped by a brace on the left. The music continues with similar rhythmic complexity. The fifth staff (bass clef) has a simpler melody. The system ends with a repeat sign and a first ending bracket labeled 'a. 2'.

Third system of musical notation, featuring a single bass staff. The music continues with a simple melody. The system ends with a repeat sign and a first ending bracket labeled 'a. 2'.

Fourth system of musical notation, featuring three staves. The top two staves are grouped by a brace on the left. The music continues with similar rhythmic complexity. The system ends with a repeat sign and a first ending bracket labeled 'a. 2'.

Fifth system of musical notation, featuring two staves. The music continues with similar rhythmic complexity. The system ends with a repeat sign and a first ending bracket labeled 'a. 2'.

-sieur ! é-coutez-nous ! é-coutez-nous ! é-cou tez-nous ! é-coutez- nous ! é-cou-tez-nous !

-sieur ! é-cou-tez-nous. é-coutez-nous ! é-coutez-nous ! é-cou-tez-nous ! é-cou-tez-nous. mon-

Sixth system of musical notation, featuring two staves. The music continues with similar rhythmic complexity. The system ends with a repeat sign and a first ending bracket labeled 'a. 2'.

47

E-coutez-nous mon-sieur, mon-sieur, é-cou-tez-nous !
 -sieur ! mon-sieur é-cou-tez-nous ! (drawing Zuniga to their side)
 La Manue-li-ta di-sait, Et ré-pé-

in D.
in D flat

mf *f* *mf* *f* *a 2* *mf* *f* *a 2* *f* *mf* *f* *a 2* *f*

pizz. *mf* *pizz.* *mf* *pizz.* *mf* *f* *arco* *pp* *arco* *pp* *arco* *pp*

cresc. *mf* (same gestures)

Alors la Carmenci-

tait à voix hau- te Qu'elle achè-terait sans fau- te Un â-ne qui lui plai- sait.

pizz. *mf* *pizz.* *mf* *f* *arco* *pp*

The musical score is for a piano and voice piece. It begins with a piano introduction consisting of two systems of piano accompaniment. The first system has five staves (treble and bass clef pairs), and the second system has four staves. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *mf* and *f*. The introduction ends with a *cresc.* marking.

The vocal melody is written on a single staff, starting in the third system. The lyrics are in French: "ta Railleuse à son or-di-nai-re, Dit Un âne pourquoi fai-re ? Un balai te suffi-ra. »". The vocal line includes dynamic markings of *mf* and *f*, and a *cresc.* marking. The piano accompaniment continues with the same rhythmic pattern, marked *pizz.* and *mf*.

The score concludes with a final system of piano accompaniment, marked *f*.

p *ma ben marcato*

arco *p*

Manue-li-ta ri-pos-ta Et dit à sa cama-ra-de : « Pour cer-tai-ne prome-na-de, Mon â-ne te servi-

arco *p* *sempre pizz.* *f* *arco* *pizz.* *p*

Musical score for a vocal and piano piece, page 138. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "cre - scen - do - molto -" and "Et ce jour là tu pour-ras A bon droit fai-re la fiè-re, Deux laquais suivront der-riè-re T'émou-ra !".

The score is divided into two systems. The first system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano staff. The second system consists of four staves: two vocal staves (Soprano, Alto) and two piano staves.

The vocal parts are marked with dynamics: *f* (forte) and *p* (piano). The piano accompaniment is marked with *f* (forte) and *p* (piano). The tempo/mood is marked *molto*.

The lyrics are: "cre - scen - do - molto -" and "Et ce jour là tu pour-ras A bon droit fai-re la fiè-re, Deux laquais suivront der-riè-re T'émou-ra !".

48

chant à tour de bras » Là dessus, tou-tes les deux Se sont pri- ses aux che- veux. Toutes les deux, toutes les

Là dessus, tou-tes les deux Se sont pri- ses aux che- veux. Toutes les deux, toutes les

p

a2

a2

a2

pp

pp

pp

p

p

p

Zuniga
f (impatiently) *senza rigore* **a tempo**

Au dia- ble tout ce bavar- da- ge !

deux, Se sont prises aux cheveux !

deux, Se sont prises aux cheveux !

p

p

[illegible]

Fl.

Clar.

Bns.

Violins

Don Jose enters the factory, followed by two soldiers.

dans qui cause ce tapage !

Soprani I

Soprani II

C'est la Carmencita !

Non, non, ce n'est pas elle !

Fl. *mf cresc.*

Ob. *pp cresc.*

Clar. *I. pp cresc.*

Bns. *I. pp cresc.*

Horns *in D. a1. pp cresc.*

Trump. *in D flat. a1. p cresc.*

Tromb.

Tymp.

Violins *cre scen do*

C'est la Carmenci ta ! Si fait, si fait c'est el-le ! Elle a por té les premiers

Non, non, ce n'est pas el-le ! Pas du tout !

cre scen do

49

Musical score for page 143, measure 49. The score is in G major (one sharp) and 2/4 time. It features a piano accompaniment with multiple staves and a vocal line. The piano part includes arpeggiated chords and melodic lines. The vocal line has lyrics in French. Dynamics include *f* (forte) and *ff* (fortissimo). There are also markings for "a2" (second ending) and "Zuniga".

Zuniga
 Ho-là ! E-loi-gnez-moi tou-tes ces femmes-là !
 coups ! Mon-sieur ! Mon-sieur ! Ne les é-coutez pas ! Mon-
 Mon-sieur ! Mon-sieur ! Ne les é-coutez pas ! Mon-

sieur. é-coutez nous ! é-coutez-nous, é-coutez-nous, é-coutez-nous é-coutez-nous, é-coutez--nous mon

sieur. é-coutez nous ! é-coutez-nous, é-coutez-nous, é-coutez-nous é-coutez-nous, é-coutez--nous monsieur,

Musical score for piano and voice, page 145. The score is in G major (one sharp) and 2/4 time. It features a piano introduction with arpeggiated chords and a vocal melody. The piano part includes a section with "div." (divisi) markings and "pp" (pianissimo) dynamics. The vocal part has lyrics in French.

The piano introduction consists of several measures of arpeggiated chords. The vocal melody enters with the lyrics: "seigneur, mon-seigneur, écou-tez-nous ! C'est la Carmenci-ta Qui porta les pre-miers coups !"

The piano part includes a section with "div." (divisi) markings and "pp" (pianissimo) dynamics. The vocal part continues with the lyrics: "mon-seigneur, écou-tez-nous !" and "C'est la Manue-li."

f *p* cre - scen

f *p* cre - scen

f *p* cre - scen

f *p* cre - scen

f *p* cre - scen

p a2 cre - scen

p a2 cre - scen

pp

unis. cre - scen

unis. cre - scen

unis. cre - scen

cre scen

La Carmenci-ta ! cre scen

La Carmenci-ta ! cre scen

cre scen

cre scen

ta Qui porta les pre-miers coups !

La Manue-li-ta !

La Manue-lí-ta !

[illegible]

por-té les pre-miers coups ! C'est la Carmenci-ta ! C'est la Carmenci-ta ! C'est la

por-té les pre-miers coups ! C'est la Manue-li-ta ! C'est la Manue-li-ta ! Ma-

[illegible]

This musical score is divided into three systems. The first system consists of five staves: four for the piano (treble and bass clefs) and one for the bass (bass clef). The piano part features intricate, rapid arpeggiated figures in both hands, while the bass part provides a steady, rhythmic accompaniment. The second system also has five staves, with the piano part continuing its arpeggiated texture and the bass part featuring a melodic line. The third system includes five staves, with the piano part showing a transition to a more melodic and expressive style, and the bass part featuring a pizzicato line. Various dynamic markings and performance instructions are present throughout the score.

ff *p* *cresc.* *ff* *p* *cresc.*

espress. *dim.* *p* *espress.* *dim.* *p* *espress.* *dim.* *p* *espress.* *dim.* *p* *pizz.* *p*

III. Solo

Clar. *dim. molto*

Bns. *dim. molto*

III Tromb. *dim. molto*

Violins *dim.*

dim.

Carmen appears at the factory door, led by Don José and followed by two soldiers. *dim.*

dim.

dim.

Fl. *pp*

Clar. *pp*

Bns. *p* *ppp*

pp

pp in D. *ppp* in Dflat

Horns *ppp*

ppp

pizz. pp

Violins *pp* *ppp*

pizz. pp

pp *ppp*

pizz. pp *ppp*

pp *ppp*

pp *ppp*

No 9. Song and Melodrama.

Recitativ.

Flute I

Flut  II

2 Oboes

2 Clarinets in A

2 Bassoons

2 Horns in E

2 Horns in E flat

2 Trumpets in A

3 Trombones

Tympani

Recitativ.

Violins I

Violins II

Violas

Carmen

Don Jos 

Mon of-fi-cier, c' tait une que-rel-le Des in-jures d'a-bord puis   la fin des

Zuniga

Chorus of Cigarette-girls

Cellos

Basses

Fl.
ppp

Violins

C.
mè- -me.

Z.
Recit.
Zuniga.
Fais nous grâ- ce de tes chansons Et puisque l'on t'a dit de répondre, ré-ponds !

meno p Tra

Tutti.
pizz.

Violins

Tutti.
pizz.

ppp (staring impudently at Zuniga.)

C.
la la la la la la la, Mon secret, je le garde et je le garde bien ! Tra la la la la la la la, J'en aime un autre et

ppp

ppp

Fl.
sempre pp

Violins

div.
sempre ppp arco

C.
meurs en disant que je l'ai -me.

Z.
Recit.
Puisque tu le prends sur ce ton

sempre ppp

[53] Allegro. ♩ = 124.

[illegible]

Horns *dim.* *p*

Tromb. *dim.* *p*

Tymp. *dim.* *pp*

pp *pppp*

Violins *p* *pp* *ppp*

Zuniga. *p* *pp* *ppp* (to Carmen)

La pes-te ! Décidéi

p *pp* *ppp*

Tempo I. ♩ = 76.

Fl. *I.* *ppp*

Ob. *I.* *ppp*

Clar. *I.* *ppp*

Bns. *ppp*

Tymp. *ppp*

Tempo I.

Violins

Carmen. (with the utmost impertinence.)

Tra la, la la la la la la la la la la la

ment vous avez la main les- te.

pizz. *ppp* *pizz.* *ppp*

Fl.

Qb.

Clar.

Bns.

Horns in E

I.

ppp

Solo

pp

pizz.

pp

la la la la la la la la la la la la la la la la la la la,

Fl.

Clar.

Horns

III in E flat

pp

Violins

Zuni.

C'est domma- ge C'est grand dom-ma- ge Car elle est gen-

Clar.

Horns in E flat

Tutti.

Violins

ppp

ppp

arco

ppp

z.

tille vraiment Mais il faut bien la rendre sa- ge Atta-chez ces deux jolis

arco

pp

54

Fl.

Clar.

ppp

I.

ppp

Violins

pizz.

smorz.

pizz.

smorz.

pizz.

smorz.

Recit.

Carmen.

Où me conduirez-

bras.

pizz.

smorz.

pizz.

smorz.

Violins

arco

vous ?
D. José. 3

Vraiment tu n'y peux rien fai-re.

A la prison et je n'y puis rien fai-re Non rien - j'obé-is à mes

arco

p

p

p

3

Eh bien moi, je sais bien qu'en dépit de tes chefs eux mêmes Tu fe-ras tout ce que je veux, Et ce-la parce que tu

chefs

p

p

p

p

p

m'aimes Oui Jo-sé La fleur dont je t'ai fait présent Tu sais la fleur de la sor-ciè-re Tu peux la jeter mainte-

div. Moi t'ai-mer !

p

p

Nº 10. Seguidilla and Duet.

Allegretto. ♩ = 160.

Flute I *pp* *ppp*

Flute II

Oboes

Clarinets in A

Bassoons

Horns in D

Horns in B

Trumpets in A

Trombones

Tympani

Harps *ppp*

Violins I *pp* *ppp* *ppp possib.*

Violins II *pp* *ppp* *ppp possib.*

Violas. *pp* *ppp* *ppp possib.*

Carmen

Don José

Cellos *pp* *ppp* *pizz.*

Basses

Harp.

Violins

Carmen.

pp leggiero

Près des rem- parts de Sé- vil- - le,

Harp.

Violins

C.

Chez mon a- mi Lil-las Pas-tia J'i- rai dan-ser la Se-gue-

Harp.

Violins

C.

dille Et boi-re du Man-za- nil- la. J'i-rai chez mon a-mi Lil-las

arco sempre ppp pizz. ppp

Fl. I. *pp*

Ob. *ppp*

Clar. I. *pp*

Bns. *pp*

Horns in D *ppp*

Harp

Violins

C. *Pas-tia.* *pizz.* *arco*

Fl.

Ob.

Clar.

Bns.

Horns

Harp

Violins *sempre pp*

C. *pizz.*

Oui, mais toute seule on s'ennuie Et les vrais plaisirs sont à deux ; Donc, pour me, tenir

Fl. *a1. ten. pp*

Harp

Violins

meno p

c. compa-gni-e, J'em-mènerai mon amou-reux ! Mon amou-reux... il est au dia-

Fl. *ten.*

Harp

Violins

c. -ble... Je l'ai mis à la porte hier ! Mon pau-vre cœur très con-so-la-ble. Mon cœur est / *arco*

Horn in D

I.

ppp

Harp

Violins

pp

li- -bre com- -me l'air ! J'ai des galants à la douzai-ne, Mais ils ne sont pas à mon gré.

pizz.

56

a tempo

Fl.

Clar.

Horn *colla voce*

Harp

a tempo

pizz.

Violins

pizz.

pizz.

rallentando

pp

Voici la fin de la se-mai-ne : Qui veut m'aimer ? je l'aime-rai ! Qui veut mon â- - -me ? Elle est à prendre !

arco

Ob. I. *ppp*

Clar. *ppp*

Bns. I. *ppp*

Harp

Violins *arco*

c. *pizz.*

Vous ar-ri-vez au bon mo-ment! Je n'ai guè-re le temps d'at-tendre, Car a-vec mon nouvel a-mant

Fl. *ppp*

Ob. *ppp*

Horns in D *ppp*

Violins *ppp*

c. *pp*

Près des rem-parts de Sé-vi-le, Chez mon a-mi Lil-las

meno p pizz. *ppp* *p* *ppp*

Fl. *sempre ppp*

Clar. *sempre pp*

Horns in D *ppp*

Violins *pizz.* *arco*

pizz. *arco*

pizz. *arco*

c. Pas-tia, J'i- rai dan-ser la sé-gue-dille Et boi-re du Man-za- nil-la.

arco

57

Fl.

Ob.

Clar. *a 2.*

Bns. *a 2.*

Horns *in D* *in B*

Trump.

Harp

Violins

c. *f* *risoluto*

Oui, j'irai chez mon a-mi Lillas Pas-tia !

arco

arco

Moderato, quasi recitativo.

a tempo ♩ = 84.

Violins *pp* *fp* (with simplicity) *p*

C. *p*

D. José. (with severity.) Je ne te parle pas, je chante pour moi-même, je chante pour moi-

J. Tais-toi ! je t'avais dit de ne pas me par-ler !

f *p*

Fl. Un poco rit.

a tempo

Tempo I. ♩ = 160.

Violins *p* *dim.* *pp* *pizz.* *ppp* *arco*

C. même ! Et je pen-se ! il n'est pas dé-fen-du de pen-ser ! Je pense à cer-tain of-fi-

p dim. *pizz.* *ppp* *arco*

p dim. *pizz.* *ppp* *arco*

Flute I

Moderato. ♩ = 88.

Ob. *pp* *cresc.*

Clar. *pp* *cresc.*

Violins *pp* *cresc.*

C. crier Je pense à cer-tain of-fi-cier Qui m'ai-me Et qu'à mon

pp *cresc.*

pp *arco* *cresc.*

colla voce

Fl.

Ob.

Clar.

ppp

ppp

ppp

Andantino.

Violins

sfp

sfp

sfp

ppp

C. *a piacere* (pointedly.) *pp*

J. *p*

tour, D. José. (moved) oui, qu'à mon tour je pourrais bien ai-mer ! Mon of- fi- cier n'est pas

Carmen !

sfp

sfp

Fl.

Clar.

Bns.

ppp

ppp

ppp

Violins

ppp

ppp

ppp

C. un ca- pi- tai- ne : Pas mê- me un lieu- te- nant, il n'est que bri- gadier ; Mais

ppp

Clar. I. *p*

Bns. *p*

Horns in D *p* a 2. in B *p*

Violins *pizz. senza rigore* *fpp*

C. *leggeramente* *pizz.*

J. *c'est as-sez, pour u-ne Bohémien - ne Et je daigne m'en conten- ter! D. José. Recit. misurato*

pizz. *p* *pizz.* *p* *p senza rigore*

Carmen, je suis comme un hom.

rall. a tempo

Fl. *pp*

Ob. *pp* *mf cresc.*

Clar. *a 2.* *pp* *cresc.*

Bns. *pp* *cresc.*

Horns *p* *rall.* *a tempo* *cresc.*

Viol. *fpp* *cresc.* *pp* *cresc.*

J. *-me i-vre, Si je cè- de, si je me li- vre, Ta pro- mes- se, tu la tien- dras, Ah! si je*

arco *pp* *cresc.*

Tempo I. Allegretto. $\text{♩} = 160.$

Fl. *ten.*
Ob.
Clar. *fp*
Bns.
Horns *fp*
Violins

ppp
pp
pp

Tempo I. Allegretto.

C. *sotto voce*
J. *sotto voce* (Don José loses the cord which
t'aime, Carmen, Carmen, tu m'aime- -ras !
Oui, Nous dan-se-
chez Lillas Pastia,

Fl. *ten.*
Clar.
Bns.
Horns
Violins
C. *pp cresc.*
J. *pizz.*
Bass *pizz.*

pp
pizz.
pizz.
pizz.
pizz.
pizz.

rons la se-gue- dil-le En bu-vant du Man-za- nil- -la. ah !
(binds Carmen's hands)
Tu le pro-mets ! Car-men... Tu le pro-mets !

Horns

Violins *arco*

con molto ritmo

Près des rem- parts de Sé- vi- - le, Chez mon a- mi Lil- las Pas- tia,

arco

Clar.

Bns.

a. 2.

in D

Horns

in B

Tymp.

Harp

Violins

pizz.

mf

pizz.

mf

Fl.

Ob.

Clar.

Bns.

Horns

Trump.

Tromb.

Tymp.

Harp

Violins

C.

tra la la la la la la la la la la.

arco

Nº 11. Finale.

Allegro vivo. $\text{♩} = 69.$

Flute I

Flute II

2 Oboes

2 Clarinets in A

2 Bassoons

2 Horns in E

2 Horns in C

2 Trumpets in A

3 Trombones

Tympani

Drums and Cymbals

Allegro vivo.

Violins I

Violins II

Violas

Carmen

Zuniga

Cellos

Basses

con sordini.

ppp leggier.

(Zuniga comes out of guardhouse.)

Zuniga (to Don Jose)

mf

Voi-ci

con sordini.

ppp leggierissimo

Violins

con sordini. *leggerissimo*
ppp

z. l'or- dre : par--tez. Et fai- tes bonne gar- -de.

con sordini. *leggerissimo*
ppp

C. Carmen. Carmen (*aside to Don José.*)
En che-min je

C. te pous-se -rai, je te pousse- rai Aussi fort que je le pourrai.

Violins

C. Laisse-toi renver-ser Le res-te me re-gar-de.

60

Allegretto quasi Andantino. ♩ = 72.

più pp

più pp

più pp

Carmen (singing, and laughing in Zuniga's face.)

L'amour est enfant de Bo-hème, Il n'a ja-

ppp

Fl.

pp

pp

Violins

C. mais, jamais connu de loi; Si tu ne m'aimes pas, je t'ai-me; Si je t'aime, prends garde à toi!

Fl.

Violins

cresc. -

C. Si tu ne m'aimes pas, si tu ne m'aimes pas, je t'ai-me ! Mais si je t'aime, si je t'ai-me prends garde à

pizz. div. p

Fl. p

Ob. pp

Clar. I. pp

Bns. I. pp

Tymp. pp

Violins *senza sordini*

senza sordini

(she marches with Don José and the soldiers)

toi !

senza sordini

pizz. pp

meno pp

sempre pizz.

(On arriving at the bridge, Carmen pushes the soldiers down, and escapes, laughing loudly.)

61 Allegro vivace. $\text{♩} = 92$.

ff
Fl.
Piccolo
Ob.
a2
Clar.
a2
Bns.
a2
ff
in E
Horns
in C a2
ff
Trump.
ff
Tromb.
ff
Tymp.
ff
Drums and Cymbals

Allegro vivace. (General laugh.)

arco
ff
Violins
arco
ff
arco
ff
arco
ff
arco

tutta forza

tutta forza

tutta forza

tutta forza

a2
tutta forza

a2
tutta forza

a2
tutta forza

tutta forza

tutta forza

tutta forza

tr
tutta forza

ff

Curtain.

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

The musical score is written for a piano and features four systems of staves. The first system consists of five staves, with the top two in treble clef and the bottom three in bass clef. The second system has four staves, with the top two in treble clef and the bottom two in bass clef. The third system has two staves, both in bass clef. The fourth system has five staves, with the top two in treble clef and the bottom three in bass clef. The music is in 3/4 time and D major. The first system features a complex piano introduction with many beamed sixteenth notes. The second system continues with piano accompaniment. The third system shows a transition with a long rest in the first staff. The fourth system concludes with a final piano accompaniment.

End of Act III.

Entr' acte.

Allegro moderato. ♩ = 96.

2 Flutes

2 Oboes

Clarinets in B flat

2 Bassoons

Snare Drum

Violins I.

Violins II

Violas

Cellos

Basses

First system of the musical score. It includes staves for 2 Flutes, 2 Oboes, Clarinets in B flat, 2 Bassoons, Snare Drum, Violins I, Violins II, Violas, Cellos, and Basses. The key signature is B-flat major (two flats). The time signature is 2/4. The tempo is Allegro moderato, 96 beats per minute. The first staff (Bassoons) has a dynamic marking of *f* and a tempo marking of *a 2*. The Snare Drum staff has a dynamic marking of *p*. The Violins I, Violins II, Violas, Cellos, and Basses staves all have a dynamic marking of *pizz.* (pizzicato) and a dynamic marking of *p*.

Second system of the musical score. It includes staves for Bassoons (Bns.), Snare Drum, and Violins. The Bassoons staff has a dynamic marking of *f* and a tempo marking of *meno p*. The Snare Drum staff has a dynamic marking of *f*. The Violins staff has a dynamic marking of *f*.

Third system of the musical score. It includes staves for Bassoons (Bns.), Snare Drum, and Violins. The Bassoons staff has a dynamic marking of *dim.* (diminuendo). The Snare Drum staff has a dynamic marking of *f*. The Violins staff has a dynamic marking of *f*.

1

Bns.

Snare Drum

Violins *pp*

arco

pp

arco

pp

arco

arce

10

F1.

Clar.

Violins

[illegible][illegible]

Snare Drum

pp

[illegible]

Fl. I. *p*

Ob. I. *p*

Clar. *tr*

Bns. I. *p*

Snare Drum

ppp

Violins *arco* *pp* *arco* *pp* *arco* *pp*

sempre pizz.

sempre pizz.

Fl. *a2* *pppp*

Ob. *a2* *pppp*

Clar. *pppp*

Bns. *ppp* *I.* *pp* *pppp*

Snare Drum

pppp

Violins *pizz.* *pppp* *pizz.* *pppp* *pizz.* *pppp*

pppp

pppp

Act II.

185

Lillas Pastia's Inn. When the curtain rises, Carmen, Frasquita, and Mercedes are discovered seated at a table with the officers. Dance of the Gypsy-girls, accompanied by Gypsies playing the guitar and tambourine.

Nº 12. Gypsy Song.

Andantino quasi Allegretto. $\text{♩} = 100.$

Flute I	
Flute II	
2 Oboes	
Clarinets in A	
2 Bassoons	
Horns in E	
Horns in C	
Trumpets in A	
Trombones	
Tympani	
Triangle	
Drums and Cymbals	
Tamburine	
Harps	
Violins I	
Violins II	
Violas	
Frasquita	
Mercédès	
Carmen	
Cellos	
Basses	

Fl.

Harp.

Viola

Cellos

Curtain. (dance)

dim.

sempre

dim.

sempre

The musical score is written for four instruments: Flute (Fl.), Harp (Harp.), Viola, and Cellos. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system contains five measures. The second system contains five measures. The third system contains five measures, with the final two measures marked with *dim.* and *sempre* dynamics. The Viola and Cellos parts are written in a lower register than the Flute and Harp parts. The Harp part features a prominent melodic line in the right hand and a more rhythmic accompaniment in the left hand. The Flute part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The Viola and Cellos parts provide a harmonic foundation for the other instruments.

4

pp
Fl.
pp

Harp

Viola

Cellos

This block contains the first system of a musical score, measures 1 through 5. It features five staves: two for woodwinds (labeled 'pp' and 'Fl.'), one for Harp, and two for strings (labeled 'Viola' and 'Cellos'). The woodwinds play a melodic line with many accidentals, while the strings provide a steady eighth-note accompaniment. The Harp part consists of a simple eighth-note pattern.

This block contains the second system of the musical score, measures 6 through 10. The instrumentation remains the same as the first system. The woodwinds continue their melodic line, and the strings maintain their eighth-note accompaniment. The Harp part continues with its eighth-note pattern.

This block contains the third system of the musical score, measures 11 through 15. The instrumentation remains the same. The woodwinds play a melodic line with many accidentals, and the strings provide a steady eighth-note accompaniment. The Harp part continues with its eighth-note pattern.

Fl.
Ob.
Clar.
Bns.

dim.
dim.

Harp

Violins

pizz.
pizz.
pizz.

p
p
p
p
p
p
p
p

Detailed description: This page contains musical notation for measures 188 through 192. The score is arranged in three systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bns.). The Flute and Oboe parts begin with a melodic line and a *dim.* (diminuendo) marking. The Clarinet and Bassoon parts enter in measure 190 with a complex, rhythmic pattern. The second system features the Harp and Violins. The Harp part consists of a steady eighth-note accompaniment. The Violins enter in measure 190 with a *pizz.* (pizzicato) marking and play a rhythmic pattern. The third system continues the Harp and Violins parts, with the Violins maintaining their *pizz.* pattern. The bottom of the page shows the continuation of the Harp and Violins parts, with the Violins still marked *pizz.* and the Harp continuing its accompaniment. The page is numbered 188 in the top left and 5 in the top right.

Fl. *smor - - - zan - do* *ppp*

smor - - - zan - do *ppp*

Harp *p dim.* *pp*

Violins *pp* *sempre pizz.*

Viola *pp*

dim.

C. Carmen. (The dance ceases.) *con ritmo*

Les tringles des sistres tintaient A

Cellos *dim.* *pp*

Fl. *ppp*

Clar. *ppp*

Horns in C. *ppp*

Harp.

Violins

C. *vec un éclat métal- li- que, Et sur cette étrange mu- si- que Les Zingarella se le-*

[illegible]

Clar. I. *colla voce* a tempo ♩ = 108.

Bns. *pp*

Horns in E. I. *pp*

Tamb. *sempre pp*

Harp *sempre pp*

a tempo

Violins

C. *rit. molto* *dim.* *pp*

frain. Même chan son, mê me re- frain ! tra la la la

pizz.

Tamb.

Harp

Violins

C. tra la la. la tra la la la tra la la la la la la

Horns in E. I.

Tamb. *pp*

Harp

Violins

Viola

F. Frasquita. *pp*

M. Mercédès. *pp* tra la la la tra la la la

C. Carmen. *pp* tra la la la tra la la la

Cellos la tra la la la tra la la la

Basses

Fl.

Ob. *pp*

Horns in E. *pp*

Tamb.

Harp

Violins

F. tra la la la tra la la la la la la

M. tra la la la tra la la la la la la

C. tra la la la tra la la la la la la

Fl. *pp*

Piccolo *pp*

Ob. II. *pp*

Clar. I. *pp*

Bns. II. *pp*

Horns *ppp* in E.

Trump. I. *ppp*

Tromb. *ppp*

Tymp.

Triangle

Drums and Cymbals

Tamb.

Harp

Violins

Viola

F.

M.

C. (The dance ceases.) *sempre p*

Cellos

Basses

Les anneaux de cuivre et d'ar-gent Reluisaient sur les peaux bi-

stré- es D'o--range et de rouge zé-bré- és : Les é- tof- fes flottaient au vent.

pp *tr.* *pp* *pp* *dim.* *pp* *dim.*

pp

p

c. La danse au chant se mari-ait, La danse au chant se ma-ri-ait, D'a-bord in-dé-cise et ti-

The musical score is for a piano and voice piece. It begins with a piano introduction in G major, marked *pp* (pianissimo). The piano part features a delicate melody in the right hand and a rhythmic accompaniment in the left hand. The voice part enters with the lyrics "La danse au chant se mari-ait, La danse au chant se ma-ri-ait, D'a-bord in-dé-cise et ti-". The score is written for a grand piano and a vocal soloist. The piano part includes a trill in the right hand and a melodic line in the left hand. The voice part is written in a single staff with a treble clef. The lyrics are in French and describe a dance and a song.

colla voce a tempo animato. ♩ = 176.

pp

ppp

pp

f

ppp

1.

ppp

f

in E.

I. Solo

p

sempre ppp

Tamb.

mf

arco

colla voce

a tempo animato. ♩ = 176.

poco - cresc. - p

cresc. - f

mf

pizz.

poco - cresc. - p

cresc. - f

mf

pizz.

poco - cresc. - p

cresc. - f

mf

pizz.

cre - scen - do - rit. - f

-mi-de, Plus vive en sui, -te et plus ra-pi-de... Ce-la mon-tait, montait, montait, mon-tait ! --- tra la la

arco

pizz.

poco - cresc. - p

cresc. - f

mf

pizz.

poco - cresc. - p

cresc. - f

mf

This musical score is for a piano and voice piece. It consists of six systems of staves. The first two systems are for the piano, each with four staves (two treble and two bass). The third system is for the voice, with a single staff. The fourth and fifth systems are for the piano, each with four staves. The sixth system is for the voice, with a single staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The voice part has a melody that is mostly composed of eighth and quarter notes, with some longer phrases. The lyrics are 'la tra la la la tra la. la la tra la la la la la la la la'.

la tra la la la tra la. la la tra la la la la la la la la

tra la la la tra la la la tra la la la tra

tra la la la tra la la la tra la la la tra

tra la la la tra la la la tra la la la tra

tra la la la tra la la la tra la la la tra

Musical score for a dance piece, featuring piano, violin, and vocal parts. The score includes dynamic markings like *f*, *mf*, *cresc.*, and *arco*, and includes lyrics in French and English.

The score is divided into several systems. The first system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *mf* marking. The second system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The third system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The fourth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The fifth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The sixth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The seventh system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The eighth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The ninth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The tenth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The eleventh system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The twelfth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The thirteenth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The fourteenth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The fifteenth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The sixteenth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The seventeenth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The eighteenth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The nineteenth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking. The twentieth system shows the piano and violin parts. The piano part has a melody with a *cresc.* marking. The violin part has a melody with a *f* marking.

The lyrics for the vocal parts are:

F. la la la la la la
 Me. la la la la la la
 C. la la la la la la

The English lyrics are:

(The dance ceases.)
 Les Bohémiens à tour de

Carmen.

Musical score for "Les Zingaras" by Maurice Strakosky. The score is in 2/4 time and features a vocal melody and piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a more active bass line. The vocal line enters in the third measure. The score is divided into two systems, with the vocal line continuing in the second system. The lyrics are: "sorcelait les Zingaras Sous le rythme de la chanson, Sous".

Musical score for piano and voice, featuring multiple systems of staves. The score includes dynamic markings such as *pp*, *f*, *p*, *ppp*, and *cresc.*. The lyrics are in French, describing a scene of dancing and passion.

The score is organized into several systems. The first system includes piano accompaniment and vocal lines with lyrics: "cre - - - scen - - -". The second system continues the piano accompaniment. The third system features a vocal line with a trill and the dynamic marking *ppp*. The fourth system shows piano accompaniment with a trill and the dynamic marking *f*. The fifth system includes piano accompaniment and vocal lines with lyrics: "cre - - - scen - - -". The sixth system features piano accompaniment and vocal lines with lyrics: "le rythme de la chan son Ar - dentes, fol-les, en-fié - vré - es, El-les se lais-saient, en-i-". The seventh system continues the piano accompaniment and vocal lines with lyrics: "le rythme de la chan son Ar - dentes, fol-les, en-fié - vré - es, El-les se lais-saient, en-i-".

Più mosso. ♩ = 138.

[illegible]

[illegible]

sem - - - pre - - a - - - ni - - - man - - do - - e

The first system of the musical score. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The vocal line has a melodic line with some rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano accompaniment has a consistent rhythmic pattern.

The third system of the musical score. It continues the vocal line and piano accompaniment. The piano accompaniment has a consistent rhythmic pattern.

The fourth system of the musical score. It continues the vocal line and piano accompaniment. The piano accompaniment has a consistent rhythmic pattern.

The fifth system of the musical score. It continues the vocal line and piano accompaniment. The piano accompaniment has a consistent rhythmic pattern.

The sixth system of the musical score. It continues the vocal line and piano accompaniment. The piano accompaniment has a consistent rhythmic pattern.

The seventh system of the musical score. It continues the vocal line and piano accompaniment. The piano accompaniment has a consistent rhythmic pattern.

- cre - - - scen - do

First system of piano accompaniment, measures 1-5. The score includes staves for right and left hands, with various musical notations including notes, rests, and dynamic markings like 'a2', 'f', and 'ff'.

Second system of piano accompaniment, measures 6-10. This system includes a drum part with 'tr' markings and a piano part with dynamic markings 'f', 'p', and 'crescendo'.

- cre - - - scen - do

Presto. ♩ = 152.

Third system of piano accompaniment, measures 11-15. The score includes staves for right and left hands, with various musical notations including notes, rests, and dynamic markings like 'ff'.

Vocal parts (Soprano, Mezzo, Contralto) with lyrics: la tra la la la tra la la la tra la la la tra la la la

Musical score for a dance piece, featuring piano accompaniment and vocal soloists. The score is written in 4/4 time and G major.

Piano Accompaniment:

- Right Hand:** Features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *fff* (fortissimo).
- Left Hand:** Provides a steady bass line with eighth and sixteenth notes. Dynamics include *fff*.

Cymbals:

- Includes a section labeled "Cymbals Solo." with a dynamic of *f* (forte).

Vocal Soloists:

- F. (Female Soloist):** Enters at the bottom of the page with a melodic line.
- Mc. (Male Soloist):** Enters with a melodic line.
- C. (Chorus):** Enters with a melodic line.

Lyrics:

- (Carmen, Frasquita, and Mercedes join the dancer.)

This page of musical notation is divided into three main systems, each containing multiple staves. The first system (top) consists of five staves. The top four staves are grouped by a brace on the left and contain complex, fast-moving melodic and harmonic lines with many beamed notes. The fifth staff in this system is a bass line with a steady eighth-note accompaniment. The second system (middle) also has five staves. The top four staves are grouped by a brace and feature block chords and sustained notes, with some staves having dotted lines indicating rests. The fifth staff is a bass line with a steady eighth-note accompaniment. The third system (bottom) consists of five staves. The top two staves are grouped by a brace and contain complex melodic lines. The bottom three staves are grouped by a brace and feature a steady eighth-note accompaniment. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp and one flat), time signatures, and various note values and rests.

The musical score on page 209 is organized into three systems, each containing five staves. The first system features a complex texture with rapid sixteenth-note passages in the upper staves and a steady eighth-note accompaniment in the lower staves. The second system introduces a more melodic line in the upper staves, while the lower staves continue with a rhythmic accompaniment. The third system returns to a more active texture with sixteenth-note figures in the upper staves and a consistent eighth-note accompaniment in the lower staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This image shows a page of musical notation, likely a score for a piano or organ. The notation is arranged in three systems, each containing five staves. The first system features a complex, rapid rhythmic pattern in the upper staves, with dynamic markings 'tutta forza' and 'secco' repeated across the staves. The second system shows a more melodic and harmonic progression, with 'tutta forza secco' markings. The third system continues the melodic lines, with 'più ff' (pianissimo) markings appearing in the lower staves. The notation includes various musical symbols such as notes, rests, and dynamic markings, all in a formal, printed style.

Nº 12^{bis}. Recitativo.

Recit.

Recit.

f f_p *f f_p* *f p* *f p*

Messieurs Pastia me dit... Il dit que le corrégi-

Que nous veut-il encor maître Pastia

f f_p *f p* *f p* *f p*

Detailed description: The page contains a musical score for a recitative piece. It begins with a system of four staves (three vocal staves and one piano accompaniment staff) marked 'Recit.'. The first system shows the vocal parts with rests. The second system shows the piano accompaniment with a treble and bass clef, featuring a melody with dynamic markings *f* and *f_p*. The third system shows the vocal parts with lyrics: 'Messieurs Pastia me dit...' and 'Il dit que le corrégi-'. The fourth system shows the piano accompaniment with a treble and bass clef, featuring a melody with dynamic markings *f* and *p*. The fifth system shows the vocal parts with lyrics: 'Que nous veut-il encor maître Pastia'. The sixth system shows the piano accompaniment with a treble and bass clef, featuring a melody with dynamic markings *f* and *p*.

Violins
Violas
F. dor veut que l'on ferme l'au-berge. Non pas nous, nous res-
Z. Eh bien nous parti-rons Vous viendrez avec nous.

Cellos
Basses

ff *p*

F. tons.
Z. Et toi Carmen ? tu ne viens pas E-cou- te ! Deux mots dits tout bas Tu m'en

p

Carmen.
Zuniga.
C. Vous en vouloir ! pour-quoi ? Qu'a t'on fait de ce malheu-
Z. veux. Ce soldat l'autre jour emprisonné pour toi...

3

Un poco più mosso.

reux ? Il est li-bre ! tant mieux.

Maintenant il est lib-re !

Fl.

Ob.

Clar.

Bns.

Horns in G.

Violins

Viola

Frasquita.

Mercédès.

Carmen.

Cellos

Basses

pizz.

arco

Bonsoir messieurs nos amou-reux.

Bonsoir messieurs nos amou-reux

Bonsoir messieurs nos amou-reux

Bonsoir messieurs nos amou-reux.

Nº 13. Chorus.

Allegro. $\text{♩} = 120$.

Flute I
Flute II
2 Oboes
2 Clarinets in B flat
2 Bassoons
2 Horns in G
2 Horns in C
2 Trumpets in B flat
3 Trombones
Tympani

Allegro.

Violins I
Violins II
Violas
Frasquita
Mercédès
Carmen
Moralès
Zuniga

Tenors
Chorus (behind the Scene)
Basses

Vivat! vi- vat le To-re- ro!
Vivat! vi- vat le Tore- -ro! Vivat! vi- vat le To-re- ro! Vivat! vi- vat Es-camil-

Cellos
Basses

Zuniga.

Tenors
Basses

U-ne prome-
Vi- vat! vi- vat Es-ca- nil- lo! Vi- vat! vi- vat! vi- vat! vi- vat!
-lo! Vi- vat! vi- vat Es-camil- lo! Vi- vat! vi- vat! vi- vat!

16

Clar.

Bassoons

Horns

Trump.

Tromb.

Tymp.

Violin I

Violin II

Viola

z.

nade aux flambeaux ! C'est le vainqueur des courses de Gre--na--de, Voulez-vous avec nous boi-

Cellos

Basses

Horns in C.

Violin I

Violin II

Viola

z.

re mon cama-ra-de. A vos succès anciens, à vos succès nouveaux.

Cellos

Basses

Fl. I.

Fl. II.

Ob.

Clar.

Bns.

in G.

Horns in C.

Trump.

Tromb.

Tymp.

Violins

Viola.

Cellos

Basses

f cresc. -

ff

p

cresc. -

ff

cresc. -

ff

p

cresc. -

ff

mf cresc. -

ff

mf cresc. - *f*

cresc. -

ff

cresc. -

ff

cresc. -

(Escamillo enters)

cresc. -

ff

cresc. -

ff

cresc. -

ff

Fl. *sempre ff*

Ob. *sempre ff* *a2*

Clar. *sempre ff*

Bns. *sempre ff*

Horns *sempre ff* *a2*

Trump. *sempre ff*

Tromb. *sempre ff*

Tymp. *sempre ff*

Violins *sempre ff*

Viola *sempre ff*

F. Frasquita. *ff*

Me. Mercédès. *ff* Vivat! vi-vat le To-re-ro!

C. Carmen. *ff* Vivat! vi-vat le Tore-ro!

Mo. Moralès. *ff* Vivat! vi-vat le Tore-ro!

Z. Zuniga. *ff* Vivat! vi-vat le Tore-ro! Vivat! vi-vat le To-re-ro! Vi-vat! vi-vat Escamil-

Tenors *ff* Vivat! vi-vat le To-re-ro!

Chorus (on the stage.) *ff* Vivat! vi-vat le To-re-ro!

Basses *ff* Vivat! vi-vat le Tore-ro! Vivat! vi-vat le To-re-ro! Vi-vat! vi-vat Es-camil-

Cellos *sempre ff*

Basses *sempre ff*

F. *Vi-vat ! vi-vat Es-camil-lo ! Vi-vat ! vi-vat ! vi-vat ! vi-vat !*
 Me. *Vi-vat ! vi-vat Es-camil-lo ! Vi-vat ! vi-vat ! vi-vat ! vi-vat !*
 C. *Vi-vat ! vi-vat Es-camil-lo ! Vi-vat ! vi-vat ! vi-vat ! vi-vat !*
 Mo. *Vi-vat ! vi-vat Es-camil-lo ! Vi-vat ! vi-vat ! vi-vat ! vi-vat !*
 Z. *lo ! Vi-vat vi-vat Esca-mil-lo ! Vi-vat ! vi-vat ! vi-vat ! vi-vat !*
Vi-vat ! vi-vat Es-camil-lo ! Vi-vat ! vi-vat ! vi-vat ! vi-vat !
lo ! Vi-vat ! vi-vat Es-camil-lo ! Vi-vat ! vi-vat ! vi-vat ! vi-vat !

[illegible]

Nº 14 . Couplets.

Allegro molto moderato. $\text{♩} = 108$.

Flute I

Piccolo Flute

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in F

2 Horns in C

2 Trumpets in B flat

3 Trombones

Tympani

Triangle

Allegro molto moderato.

Violins I

Violins II

Violas

Frasquita

Mercédès

Carmen

Moralès

Escamillo

Zuniga

Tenors

Basses

Chorus

Cellos

Basses

This page of musical notation, page 221, is a complex score for a piano piece. It consists of five staves: four treble clefs and one bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The music is characterized by intricate rhythmic patterns, including numerous triplets and sixteenth notes. The notation is dense, with many slurs, accents, and dynamic markings. The first system (measures 1-4) shows a highly active right hand with many triplets and a more active left hand. The second system (measures 5-8) features a more rhythmic, almost percussive texture in the right hand, with the left hand providing harmonic support. The third system (measures 9-12) returns to a more melodic and harmonic texture, with the right hand playing a series of chords and the left hand moving in a more active pattern. The notation includes many slurs, accents, and dynamic markings, indicating a complex and expressive performance.

18

sempre f *p*

p *p* *p* *p*

sempre f *p*

sempre f *p*

Escamillo (*bruscamente, ben ritmato*)

E. Vo-tre toast, je peux vous le rendre, Se-ñors, se-ñors car a-vec les soldats

sempre f *p* *f*

sempre f *p*

Musical score for piano and voice, page 223. The score is in 3/4 time and features complex piano accompaniment with triplets and dynamic markings, and a vocal line with lyrics in French.

Dynamic markings: *ff*, *f*, *pp*, *cresc.*, *p*, *sempre ff*.

Lyrics:

Oui, les To-re-ros peuvent s'enten-dre ; Pour plai-sirs, pour plaisirs, ils ont les combats ! Le cirque est plein, c'est

jour de fé- te ! Le cirque est plein du haut en bas ; Les spectateurs, perdant la tête,

19

[illegible]

Musical score for a piece, page 226. The score is in 3/4 time and features a piano, violin, and cello/bass. The key signature has two flats. The score is divided into two systems. The first system has four staves. The second system has four staves. The third system has four staves. The fourth system has four staves. The fifth system has four staves. The sixth system has four staves. The seventh system has four staves. The eighth system has four staves. The ninth system has four staves. The tenth system has four staves. The eleventh system has four staves. The twelfth system has four staves. The thirteenth system has four staves. The fourteenth system has four staves. The fifteenth system has four staves. The sixteenth system has four staves. The seventeenth system has four staves. The eighteenth system has four staves. The nineteenth system has four staves. The twentieth system has four staves. The twenty-first system has four staves. The twenty-second system has four staves. The twenty-third system has four staves. The twenty-fourth system has four staves. The twenty-fifth system has four staves. The twenty-sixth system has four staves. The twenty-seventh system has four staves. The twenty-eighth system has four staves. The twenty-ninth system has four staves. The thirtieth system has four staves. The thirty-first system has four staves. The thirty-second system has four staves. The thirty-third system has four staves. The thirty-fourth system has four staves. The thirty-fifth system has four staves. The thirty-sixth system has four staves. The thirty-seventh system has four staves. The thirty-eighth system has four staves. The thirty-ninth system has four staves. The fortieth system has four staves. The forty-first system has four staves. The forty-second system has four staves. The forty-third system has four staves. The forty-fourth system has four staves. The forty-fifth system has four staves. The forty-sixth system has four staves. The forty-seventh system has four staves. The forty-eighth system has four staves. The forty-ninth system has four staves. The fiftieth system has four staves. The fifty-first system has four staves. The fifty-second system has four staves. The fifty-third system has four staves. The fifty-fourth system has four staves. The fifty-fifth system has four staves. The fifty-sixth system has four staves. The fifty-seventh system has four staves. The fifty-eighth system has four staves. The fifty-ninth system has four staves. The sixtieth system has four staves. The sixty-first system has four staves. The sixty-second system has four staves. The sixty-third system has four staves. The sixty-fourth system has four staves. The sixty-fifth system has four staves. The sixty-sixth system has four staves. The sixty-seventh system has four staves. The sixty-eighth system has four staves. The sixty-ninth system has four staves. The seventieth system has four staves. The seventy-first system has four staves. The seventy-second system has four staves. The seventy-third system has four staves. The seventy-fourth system has four staves. The seventy-fifth system has four staves. The seventy-sixth system has four staves. The seventy-seventh system has four staves. The seventy-eighth system has four staves. The seventy-ninth system has four staves. The eightieth system has four staves. The eighty-first system has four staves. The eighty-second system has four staves. The eighty-third system has four staves. The eighty-fourth system has four staves. The eighty-fifth system has four staves. The eighty-sixth system has four staves. The eighty-seventh system has four staves. The eighty-eighth system has four staves. The eighty-ninth system has four staves. The ninetieth system has four staves. The ninety-first system has four staves. The ninety-second system has four staves. The ninety-third system has four staves. The ninety-fourth system has four staves. The ninety-fifth system has four staves. The ninety-sixth system has four staves. The ninety-seventh system has four staves. The ninety-eighth system has four staves. The ninety-ninth system has four staves. The hundredth system has four staves.

Pous- sés jus-ques à la fu-reur ! Car c'est la fê-te du coura-ge !

The musical score is written for piano and voice. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a vocal line. The piano part features complex textures with many beamed sixteenth and thirty-second notes, often in triplet patterns. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The vocal line is in French and includes the lyrics: "C'est la fête des gens de cœur ! Al-lons ! en gar-de ! al-lons ! al-". The second system continues the piano accompaniment with similar rhythmic patterns and dynamics, ending with a *f* (forte) marking.

dim. - molto *pp*

dim. - molto *pp*

f *mf* *p* *pp* *dim.* *ppp*

pizz. *f* *dim.* *molto* *pp*

pizz. *f* *dim.* *molto* *pp*

pizz. *f* *dim.* *molto* *pp*

dim. molto *p* *leggero e con fatuità, sempre con ritmo*

E. lons ! ah ! To-ré-ador, en gar-de ! To-ré-ador !

pizz. *dim.* *molto* *pp*

dim. *molto* *pp*

Clar.
Bns.
Horns in F
Horns in C. I. *espress.*
p
Violins *arco pp*
Viola *arco pp*
E. *cresc.*
To-ré-ador, Et songe bien, oui, songe en combattant, Qu'un œil noir te re-gar-

Cellos *arco pp*
Basses *arco pp*

Fl. I. *colla voce* *Tempo.*
Ob. *a 1. pp*
Clar. *ppp*
Bassoons *ppp*
Horns in C. *dim.*
colla voce *Tempo.*
pizz. *arco*
pizz. *arco*
pizz. *arco*
E. *dim.* *p* *pp* *rit.*
- - de Et que l'amour t'attend, To-ré-a-dor, L'a-mour, l'amour t'at-tend !
pizz. *arco*
pizz. *arco*

The musical score is divided into two main systems. The first system consists of piano accompaniment for the first four systems of the score. The second system includes vocal parts for various characters and a chorus.

Vocal Parts and Lyrics:

- F. (Frasquita):** To-ré-ador, en gar-de! To-ré-ador! To-ré-ador!
- Me. (Mercédès):** To-ré-ador, en gar-de! To-ré-ador! To-ré-ador!
- C. (Carmen):** To-ré-ador, en gar-de! To-ré-ador! To-ré-ador! En com-bat
- Mo. (Morales):** To-ré-ador, en gar-de! To-ré-ador! To-ré-ador! En ma molto marc.
- E. (Zuniga):** Et songe bien, oui
- Z. (Tenors):** To-ré-ador, en gar-de! To-ré-ador! To-ré-ador! En
- Chor. (Basses):** To-ré-ador, en gar-de! To-ré-ador! To-ré-ador! En
- arco:** To-ré-ador, en gar-de! To-ré-ador! To-ré-ador! Et son-ge bien,

Performance Instructions:

- pp* (pianissimo) is used throughout the piano accompaniment and vocal parts.
- a 2.* (second ending) is marked in the piano accompaniment.
- p espress.* (piano, expressive) is marked in the piano accompaniment.
- ma molto marc.* (ma molto marcato) is marked in the vocal part of Morales.
- arco* (arco) is marked in the piano accompaniment.

(Here Carmen may exchange
parts with Mercedes.)

p leggiero

F. Et songe bien, oui, songe en combattant, Qu'un œil noir te re- gar- - de Et que l'a

Me. Et songe bien, oui, songe en combattant, Qu'un œil *cresc.* noir te, re- gar- - de Et que l'a *dim.*

C. tant son- ge qu'un œil noir te re-gar- de Et que l'a- *dim.*

Mo. com- bat- -tant. oui, son- ge que l'a- *cresc.* *dim.*

E. songe en combattant, Qu'un œil noir te re- gar de Et que l'a-mour t'at-tend, *dim.*

Z. com- bat- -tant oui, son- ge que l'a- *cresc.* *dim.*

com- bat tant oui, son- *cresc.* ge que l'a- *dim.*

oui, songe en com- bat-tant Qu'un œil noir te re-garde Et que l'a-mour

Musical score for a vocal ensemble and piano. The score includes staves for Piano (P), Mezzo-soprano (Me.), Contralto (C.), Soprano (S.), Tenor (T.), Bass (B.), and various instrumental parts. The music is in 3/4 time and features complex harmonic textures with many accidentals. Dynamics range from *ppp* to *ff*. The vocal parts have French lyrics.

Lyrics:
 -mour t'at-tend, To-ré-a-dor, L'a-mour, l'amour t'at-tend ! -tend ! *pespress.*
 mour t'attend, To-ré-a-dor, L'a-mour, l'amour t'at-tend ! -tend ! L'a-mour
 -mour L'a-mour, l'amour t'at-tend ! -tend !
 To-ré-a-dor ! L'a-mour, l'amour t'at-tend ! -tend ! *pespr.*
 mour, L'a-mour, l'amour t'at-tend ! -tend !
 mour t'at-tend, oui, l'a-mour t'at-tend ! -tend !
 t'at-tend, oui, l'a-mour t'at-tend ! -tend !

Performance markings:
pp, *ppp*, *ff*, *dim.*, *pizz.*, *arco*, *pespress.*, *pespr.*

The image displays a page from a musical score, likely for a stage production. It features a piano accompaniment and vocal parts for several characters. The tempo is marked as 'rallentando' followed by 'a tempo'. The piano part includes various dynamic markings such as *ppp*, *pp*, *f*, *ff*, and *mf*, along with articulation like 'arco' and 'pp arco'. The vocal parts are for characters labeled F., Me., C., Mo., E., and Z., with lyrics in French: 'L'a-mour! To-ré-a-dor! To-ré-a-dor!'. The score includes first and second endings (I. and I.II.) and concludes with a final cadence marked *ff*.

[illegible]

Nº 14^{bis}. Recitative.

Violins I *fp*

Violins II *fp*

Violas *fp*

Carmen

Recit. Carmen ! Carmen-

Escamillo

La belle un mot: comment t'appelle-t-on? Dans mon premier danger je veux di-re ton nom.

Zuniga

Cellos *fp*

Basses *fp*

C. ci-ta ! Ce-la revient au même. Je répondrais qu'il ne faut pas m'ai-

E. Si l'on te di- sait que l'on t'ai-me...

mer.

Cette répon- se n'est pas tendre, Je me contente- -rai d'es- pérer et d'at-

Il est permis d'at- -tendre, il est doux d'espé- rer.

ten-dre.

Zuniga.

Puisque tu ne viens pas Car

Et vous aurez grand tort

men, je reviendrai. Bah ! je me ris que-rai.

No 14^{ter}. Exit of Escamillo.

Allegro moderato. $\text{♩} = 108$

Flute I *f*

Flute II *f*

2 Oboes *f* *a 2.^a*

2 Clarinets in A *f* *a 2.^a*

2 Bassoons *f*

2 Horns in E *f*

2 Horns in B (Low) *f* *a 2.* *p espress.*

2 Trumpets in A *f* *p*

3 Trombones *f* *p*

Tympani *f*

Violins I *f* *p espress.*

Violins II *f* *p espress.*

Violas *f* *p espress.*

Cellos *f* *p espress.*

Basses *f* *p espress.*

This musical score page contains three systems of music, each with five staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system (measures 1-5) features piano accompaniment in the first two staves and vocal lines in the last three. Dynamics include *p*, *cresc.*, and *dim..*. The second system (measures 6-10) continues the piano accompaniment and vocal lines, with dynamics *cresc.*, *dim..*, and *p*. The third system (measures 11-15) shows the piano accompaniment and vocal lines, with dynamics *cresc.*, *dim..*, and *p*. The score includes various musical notations such as slurs, ties, and triplets.

System 1 (Measures 1-5):

- Staff 1: *p*, *cresc.*, *dim..*
- Staff 2: *p*, *cresc.*, *dim..*
- Staff 3: *a 2.*, *p*
- Staff 4: *a 2.*, *p*, *cresc.*, *dim..*
- Staff 5: *a 2.*, *p*, *cresc.*, *dim..*

System 2 (Measures 6-10):

- Staff 1: *cresc.*, *dim..*
- Staff 2: *cresc.*, *dim..*, *p*
- Staff 3: *cresc.*, *dim..*, *p*
- Staff 4: *cresc.*, *dim..*, *p*
- Staff 5: *cresc.*, *dim..*, *p*

System 3 (Measures 11-15):

- Staff 1: *cresc.*, *dim..*
- Staff 2: *cresc.*, *dim..*
- Staff 3: *cresc.*, *dim..*
- Staff 4: *cresc.*, *dim..*
- Staff 5: *cresc.*, *dim..*

This page of a musical score is for a symphony, likely in E major or E minor, given the key signature of three sharps (F#, C#, G#). The score is arranged in systems, with each system containing staves for different instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bns.), Horns, Trumpet (Trump.), Trombone (Tromb.), Tympani (Tymp.), Violins, and Cellos/Double Basses (Cello/Bass). The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, and *dim.*. The first system shows the Flute, Oboe, Clarinet, Bassoon, Horns, Trumpet, Trombone, and Tympani. The second system shows the Violins and Cellos/Double Basses. The third system shows the Flute, Clarinet, Bassoon, Horns, and Tympani. The fourth system shows the Violins and Cellos/Double Basses. The score is written in a standard musical notation with a common time signature (C) and a key signature of three sharps. The dynamics range from *pp* (pianissimo) to *p* (piano). The score is a page from a larger work, as indicated by the page number 100 at the bottom left.

N^o 14^{quater}. Recitative.

Violins I *arco* *f* *fp* *p*

Violins II *arco* *f* *fp* *p*

Violas *arco* *f* *fp* *p*

Frasquita *Recit.* *f* *fp* *p*
Eh bien vite, quelles nouvel- les

Mercédès

Carmen

El Dancaïro *f* *fp* *p*
Pas trop mauvai- ses les nou--velles Et nous pouvons en-

Cellos *arco* *f* *fp* *p*

Basses *arco* *f* *fp* *p*

mf *f*

F. *Besoin de nous.*

Me. *Besoin de nous.*

C. *Besoin de nous.*

D. *cor* fai-re quelques beaux coups Mais nous a- vons besoin de vous. Oui nous a -vons besoin de vous...

mf *f*

No 15. Quintet.

Allegro vivo. ♩ = 152.

Flute I *p* *pp*

Flute II *pp* *pp*

2 Oboes *pp*

2 Clarinets in B flat *pp* *p* *pp* I.

2 Trombones *pp* *pp* I.

2 Horns in G *p* I.

2 Horns in D flat

2 Trumpets in B flat

Tympani

Violins I *pizz.* *pp*

Violins II *pizz.* *pp*

Violas *pizz.* *pp*

Frasquita *leggiere* *p* Est-

Mercédès *leggiere* *p* Est-el-le bonne, di-tes-nous ?

Carmen

El Remendado

El Dancairo *mf* Nous avons en té-te une af- fai-re.

Cellos *pizz.* *pp*

Basses *pizz.* *pp*

Musical score for a vocal and piano piece, page 242. The score includes piano accompaniment and three vocal parts (F, R, D) with French lyrics. Dynamics include *pp*, *p*, *mf*, and *p legg.*

Piano Accompaniment (Top System): The piano part features a complex texture with multiple staves. Dynamics include *pp* and *p*. A first ending bracket is marked with "I." and *pp*.

Vocal Part F (Soprano): The vocal line begins with the lyrics "el-le bonne, di-tes-nous ?".

Vocal Part R (Alto): The vocal line begins with the lyrics "Oui nous avons be".

Vocal Part D (Tenor): The vocal line begins with the lyrics "Elle est ad-mi-ra-ble, ma chère ; Mais nous avons be-soin de vous."

Piano Accompaniment (Bottom System): The piano part continues with the lyrics "el-le bonne, di-tes-nous ?". Dynamics include *sempre pp*.

The musical score is written for a scene with vocal and instrumental parts. It features a piano introduction and several vocal entries.

Piano Introduction: The piano part begins with a series of chords and arpeggios, marked with *p* (piano) and *f* (forte) dynamics. The melody is in a minor key, with a key signature of two flats.

Vocal Entries:

- F. (Femme):** Enters with the melody, marked *mf* (mezzo-forte).
- Me. (Mercédès):** Enters with the melody, marked *mf*.
- C. (Carmen):** Enters with the melody, marked *mf*.
- R. (Régine):** Enters with the melody, marked *mf*.
- D. (Dante):** Enters with the melody, marked *mf*.

Lyrics:

De nous ? De nous ? Quoi ! vous a-vez be-soin de nous ?

Mercédès. De nous ? De nous ? Quoi ! vous a-vez be-soin de nous

Carmen. De nous ? De nous ? Quoi ! vous a-vez be-soin de nous ? De nous ?

-soin de vous ! De vous ! De vous ! Oui, nous a-vons be-soin de vous !

De vous ! De vous ! Oui nous a-vons be-soin de vous. De

Instrumental Parts:

- Piano:** The piano part continues with a series of chords and arpeggios, marked with *p* and *f* dynamics.
- Violoncelle:** The cello part enters with a melody, marked *mf*.
- Violon:** The violin part enters with a melody, marked *mf*.

Stage Directions:

- arco:** Indicated for the piano, cello, and violin parts.
- (Carmen exchanges with Mercédès.):** Indicated for the vocal parts.

[illegible]

[illegible]

24

Horns in D flat

p dim.

Violins

pp

pp

pp

pp

R. meni _____ Quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-rie, Il est toujours bon,

D. ment _____ Quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-rie, Il est toujours bon,

pp

Horns in G.

pp

Violins

R. sur ma foi, D'avoir les fem- mes a-vec soi. Et sans el- les, Mes toutes belles, On

J. sur ma foi, D'avoir les fem- mes a-vec soi. Et sans el- les, Mes toutes belles, On

Fl. I.

Clar. I.

Bns. *p*

Horns in G. *pp*

Horns in D. flat *pp*

Viol. *pp*

Frasquita. *pp leggiero*

Mercedès. *pp leggiero*

Me. Quoi ! sans nous ja-mais rien De bien, Sans nous, quoi ! ja-mais rien De bien ?

Carmen. (Carmen exchanges with Mercedes) *pp leggiero*

C. Quoi ! sans nous ja-mais rien De bien, Sans nous, quoi ! ja-mais rien De bien ?

R. ne fait ja- mais rien De bien ! *p* N'é-

D. ne fait ja- mais rien De bien ! *p* N'é-

pp

25

Fl. *pp*

Ob. I. *pp*

Clar. *pp*

Bns. *pp*

Horns *pp*

Trump. *pp*

Tymp.

Violins *pp*

F. *p*

Me. *p*

C. *p*

R. *p*

D. *p*

Si fait, je suis De cet a-vis. Si fait, je suis De

Si fait, je suis De cet a-vis. Si fait, je suis De

Si fait, je suis De cet a-vis Si fait, je suis De

-tes-vous pas de cet a-vis ? N'ê--tes-vous pas de cet a-vis ?

-tes-vous pas de cet a-vis ? N'ê--tes-vous pas de cet a-vis ?

The image displays a page from a musical score for the opera 'L'Épave' by Georges Bizet. The score is written for piano and voices, with lyrics in French. The piano part consists of five staves, and the vocal parts are for Soprano (S.), Mezzo-soprano (Me.), Contralto (C.), Tenor (T.), and Bass (B.). The music is in 3/4 time and the key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *sf*, *dim.*, and *pp*. The lyrics are in French and describe a scene where characters discuss a shipwreck and a man's fate.

Instrumental Part:

- Staff 1: *cresc.* *sf* *dim.* *pp*
- Staff 2: *cresc.* *sf* *dim.* *pp*
- Staff 3: *cresc.* *sf* *dim.* *pp*
- Staff 4: *cresc.* *sf* *dim.* *pp*
- Staff 5: *cresc.* *sf* *dim.* *pp*

Vocal Parts:

- S.** cet a-vis. Si fait, Vraiment je suis De cet a-vis. Quand il s'a-git de
- Me.** cet a-vis. Si fait, Vraiment je suis De cet a-vis. Quand il s'a-git de trom-pe-ri-e,
- C.** cet a-vis. Si fait, Vraiment je suis De cet a-vis. Quand il s'a-git de trom-pe-ri-e,
- T.** Vraiment N e--tes-vous pas de cet a-vis ? Quand il s'a-git de
- B.** Vraiment, N'ê--tes-vous pas de cet a-vis ? Quand il s'a-git de

Piano Part (Continued):

- Staff 6: *pp* *cresc.* *sf* *dim.* *pp*
- Staff 7: *pp* *cresc.* *sf* *dim.* *pp*
- Staff 8: *pp* *cresc.* *sf* *dim.* *pp*
- Staff 9: *pp* *cresc.* *sf* *dim.* *pp*
- Staff 10: *pp* *cresc.* *sf* *dim.* *pp*

a 2.
pp
 a 2.
pp
 a 2.
sempre pp

a 2.
pp

pp
pp
pp

F. vo- le- ri- e, Il est toujours bon, sur ma foi, D'avoir les fem- mes a-vec soi.
 Me. De du-pe-rie, De vo-le-rie, Il est toujours bon, sur ma foi, D'avoir les fem- mes a-vec soi.
 C. De du-pe-rie, De vo-le-rie, Il est toujours bon, sur ma foi, D'avoir les fem- mes a-vec soi.
 R. vo- le- ri- e, Il est toujours bon, sur ma foi, D'avoir les fem- mes a-vec soi.
 D. vo- le- ri e, Il est toujours bon, sur ma foi, D'avoir les fem- mes a-vec soi.

Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien !

ne fait ja-mais rien De bien ! Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-rie, Il est tou-

II.

arco

arco

arco

F. jours bon, sur ma foi, D'avoir les fem-mes a-vec soi ! Oui, sur ma foi !

Me. jours bon, sur ma foi, D'avoir les fem-mes a-vec soi ! Sur ma foi, Sur

C. jours bon sur ma foi, D'avoir les fem-mes a-vec soi ! Sur ma foi, Sur

R. jours bon, sur ma foi, D'avoir les fem-mes a-vec soi ! Sur ma foi, Sur

D. jours bon, sur ma foi, D'avoir les fem-mes a-vec soi ! Sur ma foi, Sur

arco

arco

Oui, sur ma foi, Il faut a- voir les femmes
 ma. foi, Il est toujours, toujours bon d'a- voir les femmes
 ma foi, Il est toujours, toujours bon d'a- voir les femmes
 ma foi, Il est toujours, toujours bon d'a- voir les femmes
 ma foi ! Il est toujours, toujours bon d'a- voir les femmes

a tempo

p

I.
p

I.
p

ff

ff

colla voce

a tempo

F. *mf*
a- vec soi. Quand vous voudrez.

Me. a- vec soi !

C. a- vec. soi !

R. a- vec soi !

D. *Recit.*
a- vec soi ! C'est dit, alo-rs ; vous parti- rez ?

The musical score is divided into three systems. The first system features piano accompaniment for the right and left hands, with dynamics *p* and *pp*, and first endings marked with 'I.'. The second system continues the piano accompaniment with a forte (*f*) dynamic. The third system includes vocal parts: Mezzo-soprano (Mc.) with lyrics 'Quand vous vou-drez.', Contralto (C.) with 'Ah ! — permet-tez...', and Double Bass (D.) with 'Mais... tout de sui-te.'. The piano accompaniment in the third system also features a forte (*f*) dynamic.

System 1:

- Piano accompaniment (Right and Left Hand): Dynamics *p*, *pp*. First endings marked with 'I.'.

System 2:

- Piano accompaniment (Right and Left Hand): Dynamics *f*.

System 3:

- Vocal parts:
 - Mc. *mf* Quand vous vou-drez.
 - C. *mf* Ah ! — permet-tez...
 - D. Mais... tout de sui-te.
- Piano accompaniment (Right and Left Hand): Dynamics *f*.

Fl.

Clar.

Bassoons

Horns in G.

II.

Trump.

Violins

pp leggiero

Viola

pp legg.

pp

C.

per-met-tez ! S'il vous plaît de par-tir... par-tez ! Mais — je ne suis

Cellos and Basses

pizz.

pp

Clar.

Horns in D flat

Violins

pp

Viola

pp legg.

pp legg.

C.

pas' du voy-a-ge. Je ne pars pas... Je ne pars pas...

R.

Remendado.

p

Car-men, mon a-mour tu vien-

D.

Dancairo.

p

Car-men, mon a-mour tu vien-

Cellos and Basses

arco

legg.

p

Fl. *p* *pp*

Ob.

Clar. *pp*

Bassoon I. *pp*

Horns in D flat

C. *f*
Je ne pars pas, je ne pars pas, je ne pars pas, je ne pars pas !

R. *p*
-dras, Et — tu n'au-ras pas le cou- -rage De nous lais-ser dans l'em- bar-

D. *p*
-dras, Et — tu n'au-ras pas le cou- -rage De nous lais-ser dans l'em- bar-

29

The musical score is divided into several systems. The first system (measures 1-8) features a piano introduction with a melody in the right hand and accompaniment in the left hand, marked with *p* and *pp*. The second system (measures 9-16) continues the piano introduction, with a key signature change to G major and a tempo marking of *pp*. The third system (measures 17-24) shows the piano accompaniment continuing. The vocal parts enter in the fourth system (measures 25-32):

- Frasquita (F.):** Ah ! ma Car-men tu vien dras —
- Mercedes (Me.):** Ah ! ma Car-men tu vien dras —
- Carmen (C.):** Je ne pars pas, je ne pars pas, je ne pars pas, je ne pars pas !
- Don José (D.):** ras. Mais, au moins, la rai-

The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes throughout the vocal entries.

Musical score for piano and voices. The score is divided into two main systems. The first system consists of five staves of piano accompaniment. The second system consists of five staves of piano accompaniment and four staves of vocal parts (F, Me., R., D.).

Piano Accompaniment (First System):

- Staff 1: Treble clef, 4/4 time. Dynamics: *cresc.*, *mf*, *cresc.*
- Staff 2: Treble clef, 4/4 time. Dynamics: *mf*, *cresc.*
- Staff 3: Treble clef, 4/4 time. Dynamics: *pp*, *cresc.*, *mf*, *cresc.*
- Staff 4: Treble clef, 4/4 time. Dynamics: *cresc.*, *mf*, *cresc.*
- Staff 5: Bass clef, 4/4 time. Dynamics: *cresc.*, *mf*, *cresc.*

Piano Accompaniment (Second System):

- Staff 1: Treble clef, 4/4 time. Dynamics: *cresc.*, *mf*, *cresc.*
- Staff 2: Treble clef, 4/4 time. Dynamics: *cresc.*, *mf*, *cresc.*
- Staff 3: Treble clef, 4/4 time. Dynamics: *cresc.*, *mf*, *cresc.*
- Staff 4: Treble clef, 4/4 time. Dynamics: *cresc.*, *mf*, *cresc.*
- Staff 5: Bass clef, 4/4 time. Dynamics: *cresc.*, *mf*, *cresc.*

Vocal Parts:

- F. (First):** Treble clef, 4/4 time. Lyrics: La rai- son, la rai-
- Me. (Mezzo-soprano):** Treble clef, 4/4 time. Lyrics: La rai- son, la rai-son, la rai-son, la rai-
- R. (Soprano):** Treble clef, 4/4 time. Lyrics: La rai-son, la rai-son, la rai-
- D. (Dramatic):** Treble clef, 4/4 time. Lyrics: son, Car- men, tu la di-ras! La rai-

Piano Accompaniment (Third System):

- Staff 1: Treble clef, 4/4 time. Dynamics: *cresc.*, *mf*, *cresc.*
- Staff 2: Treble clef, 4/4 time. Dynamics: *cresc.*, *mf*, *cresc.*
- Staff 3: Treble clef, 4/4 time. Dynamics: *cresc.*, *mf*, *cresc.*
- Staff 4: Treble clef, 4/4 time. Dynamics: *cresc.*, *mf*, *cresc.*
- Staff 5: Bass clef, 4/4 time. Dynamics: *cresc.*, *mf*, *cresc.*

30

The musical score is divided into two systems. The first system contains the piano introduction, marked with a box containing the number 30. It features a complex piano accompaniment with multiple staves, including a grand staff (treble and bass clef) and a separate bass line. The piano part is marked with *pp* (pianissimo) and *f* (forte) dynamics. The second system contains the vocal entries for five characters: F., Me., C., R., and D. Each character has a vocal line with lyrics in French. The piano accompaniment continues throughout the vocal entries, with various dynamics and articulations. The vocal parts are marked with *p* (piano) and *pp* (pianissimo) dynamics. The lyrics for each character are as follows:

- F.: son ! Voy-
- Me.: son ! Voyons !
- C.: Carmen. Je la di- rai cer- tai- ne-ment.
- R.: son ! Voyons !
- D.: son ! Voyons !

The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings. The overall style is characteristic of 19th-century French opera.

Fl. *p*

Clar. *p*

Violins *pp*

F. ons !

C. La rai-son, c'est qu'en ce mo-ment... —

R. *p* Eh bien ?

D. *pp* Eh bien ?

pp

Fl. *pp* *molto riten.* *a tempo*

Clar. *pp*

Violins *pp* *molto riten.* *a tempo*

F. Mercedes. *p* Eh, bien ! *pp* *div.* *unis.*

Me. *p* Eh bien ! *pp*

C. *p* Je suis amou- reu - - - se ! *ff*

D. *pp* *div.* *pp* Qu'a-t-el-le

31

in G
in D'flat

f *a 2* *A*

f *a 2*

f *ff*

F. El- le dit qu'elle est a-mou- reuse ! a-mou- reu-se ! —

Me. El- le dit qu'elle es' a-mou- reuse ! a-mou- reu-se ! —

C. Oui, —

R. Qu'à-t-elle dit ? Amou- reuse ! a-mou- reu-se ! —

D. dit ? qu'a-t-el-le dit ? Amou- reuse ! a-mou- reu-se ! —

First system of piano accompaniment, measures 1-4. Dynamics: *p*, *pp*.

Second system of piano accompaniment, measures 5-8. Dynamics: *p*, *dim.*, *pp*.

Third system of piano accompaniment, measures 9-12. Dynamics: *p*, *pp*, *ppp*.

Vocal line C, measures 1-4. Dynamics: *p*, *pp*, *ppp*.

Vocal line D, measures 1-4. Dynamics: *dim.*, *p*.

Fourth system of piano accompaniment, measures 13-16. Dynamics: *p*, *dim.*, *pp*, *ppp*.

32 a tempo, ma un poco riten.

♩: 132.

Fl. *ppp*

Ob. *ppp*

Clar. *a 2* *ppp*

Bns. I. *ppp*

Horns in G. II. *ppp*

a tempo, ma un poco riten.

Violins *pizz.* *arco* *ppp* *pp* *pp* *pp*

pizz. *arco* *ppp* *pp* *pp* *pp*

C. *prit!*

R. *p*

D. *p*

La cho-se, cer-tes, nous é-tonne, Mais ce n'est

La cho-se, cer-tes, nous é-tonne, Mais ce n'est

pizz. *arco* *pp* *pp* *pp*

Violins *pp* *pp* *pp*

R. *p*

D. *p*

pas. le premier jour Où vous au-rez su, ma mi-gnon-ne, Fai-re mar-cher de

pas. le premier jour Où vous au-rez su, ma mi-gnon-ne, Fai-re mar-cher de

pp *pp*

Violins

mf *pp*

R. *f* *leggeremente*
front le de-voir, le de-voir et l'a-mour, Fai-re mar-cher le de-voir et l'a-

D. *f* *leggeremente*
front le de-voir, le de-voir et l'a-mour, Fai-re mar-cher le de-voir et l'a-

mf *pp*

Clar.

Bns.

pp *pp* *pp*

Violins

pp possibile

Carmen (*francamente.*)

C. *mf*
Mes a- mis, je se- rais fort aise De par- tir a- vec vous

R. mour.

D. mour.

Violins

C.

A ce soir ! Mais cet-te fois, ne vous dé-plai-se, Il fau-dra —

Musical Score Details:

- Instruments:** Fl. I., Ob., Clar., Bassoons, Horns, Viol., Cello/Bass.
- Vocal Parts:** Two voices (Soprano and Alto/Tenor).
- Lyrics (French):**

que l'a-mour passe a-vant le de-voir ; Ce soir l'a-mour passe a-vant le de-
- Dynamics and Performance Instructions:**
 - mf* (mezzo-forte)
 - pp* (pianissimo)
 - f* (forte)
 - p* (piano)
 - pp leggermente* (pianissimo, slightly)
 - dim.* (diminuendo)
- Rehearsal Marks:** 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.

Tempo I.

p *cresc. molto* *f*

p *cresc. molto* *f*

cresc. *p*

pp *cresc.*

in Des. a 2 *f*

Tempo I.

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

F. *f* Il faut ve-

Mc. *f* Il faut ve-

C. *f* -voir ! Ab-so-lu-ment *mf* *cresc.* *f*

R. *mf* Il faut — que tu te lais- ses at- ten- drir ! Il faut ve-

D. *mf* Ce n'est pas là ton der-nier mot ? *f* Il faut ve-

pp *cresc.* *f*

arco *pp* *cresc.* *f*

The image displays a page from a musical score for 'L'opéra-bouffe' by Jacques Offenbach. The score is written for voice and piano. It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are in French, and the music includes various dynamic markings such as 'dim.' (diminuendo). The score is presented in a standard musical notation format with staves and clefs.

Vocal Parts and Lyrics:

- Soprano (F.):** nir, Car-men, — Il faut ve-nir ! Pour notre af-fai-re C'est né-ces-
- Alto (Me.):** nir, Car-men, — Il faut ve-nir ! Pour notre af-fai-re C'est né-ces-
- Tenor (R.):** nir, Car-men, — Il faut ve-nir ! Pour notre af-fai-re C'est né-ces-sai-re ;
- Bass (D.):** nir, Car-men, — Il faut ve-nir ! Pour notre af-fai-re C'est né-ces-sai-re ;

Piano Accompaniment: The piano part consists of two staves. It features a complex rhythmic pattern in the right hand, often with triplets and sixteenth notes, and a more rhythmic bass line in the left hand. Dynamic markings like 'dim.' are used throughout the piano part.

p *dim.*

in G. *p* *dim.* *p* *dim.*

pppp

p *pp* *ppp*

F. *p* -sai-re ; Car en- tre nous...

Me. *p* -sai-re ; Car en- tre nous...

C. *Carmen. p* Quant à ice- la, je l'ad- mets a- vec vous : -

R. Car en- tre nous...

D. Car en- tre nous...

p *pp* *ppp*

poco meno pp

p

a 2

pp

arco

pp

poco meno pp

p

pp

pp

poco meno pp

p

pp

arco

pp

pp

F. mes avec soi ; Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el-les,

Mc. mes avec soi ; Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el-les,

C. mes avec soi ; Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el-les.

R. mes avec soi ; Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el-les,

D. mes avec soi ; Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el-les,

10

-rie, Il est toujours bon, sur ma foi, D'avoir les femmes a-vec soi ! Oui, sur ma foi !

-rie, Il est toujours bon, sur ma foi, D'avoir les femmes a-vec soi ! Sur

-rie, Il est toujours bon, sur ma foi, D'avoir les femmes a-vec soi ! Sur

-rie, Il est toujours bon, sur ma foi, D'avoir les femmes a-vec soi ! Sur

rie, Il est toujours bon, sur ma foi, D'avoir les femmes a-vec soi ! Sur

arco
arco
arco

I. *f* *a 2*
f
mf

F. *f*
 Oui, sur ma foi ! Il faut a-voir

Me. *f*
 ma foi, sur ma foi, Il est toujours, toujours bon d'a-voir

C. *f*
 ma foi, sur ma foi, Il est toujours, toujours bon d'a-voir

R. *f*
 ma foi, sur ma foi, Il est toujours, toujours bon d'a-voir

D. *f*
 ma foi, sur ma foi, Il est toujours, toujours bon d'a-voir

S.
 A.
 T.
 B.
 C.

les — femmes a-vec soi, tou-jours les fem- mes a- vec
 les — femmes a-vec soi, tou-jours les fem- mes a- vec
 les — femmes a-vec soi, tou-jours les fem- mes a- vec
 les — femmes a-vec soi, tou-jours les fem- mes a- vec
 les — femmes a-vec soi, tou-jours les fem- mes a- vec

[illegible]

No 15^{bis}. Recitative.

Violins I

Violins II

Violas

Carmen

El Remendado

El Dancaïro

Cellos and Basses

misurato

f

p

misurato

Presque rien, un soldat qui l'autre.

Recit.

Mais qui donc at-tends- tu ?

Violins

C.

R.

D.

Cellos and Basses

jour pour me rendre ser-vi-ce S'est fait mettre en pri-son.

Le fait est dé-li-cat.

Il se peut qu'après

Violins

D.

Cellos

Basses

tout ton soldat ré-flé-chisse.

Es-tu bien su-re qu'il viendra ?

No 16. Song (Canzonetta.)

Allegro moderato. ♩ = 100.

Violins I

Violins II

Violas

Frasquita.

Mercédès

Carmen

Don José

El Remendado

El Dancaïro

Cellos and Basses

C.

J.

J.

J.

Hal-te-là ! Qui va là ? Dragon d'Al-ca-la ! — Où t'en vas- tu par là,

E-cou- tez !

(Behind the scenes, far away.)

Le voi-là !

Dra-gon — d'Alca- la ? — Moi, je m'en vais fai- re mordre la pous- siè- re

A mon ad- ver-sai- - - re. S'il en est ainsi passez mon a- mi. —

Af-fai-re d'honneur, Af- -fai-re de cœur ; Pour nous tout est là, — Dragons d'Al-ca- la !

legg. mf

p *cre - scen - do*

Violins

F. Frasquita.
C'est un beau dragon.

Me. Mercédès.
Un très beau dragon.

D. Dancaïro.
Qui se-raït pour nous un fier compa-

Cellos and Basses

Violins

C. Carmen.
Il re-fu-se- ra. Soit ! on essaye-ra.

R. Remendado.
Dis-lui de nous sui-vre.

D. gnon.
Mais, es-saye, au moins.

D. José ((the voice approaches little by little.))

J. Hal-te-là ! Qui va là ? Dragon d'Al-ca- la ! — Où t'en vas- tu par là, Dragon d'Al-ca-

J. la ? — Exact et fi- dè- le. Je vais ou m'ap- pel-le L'amour de ma

J. bel - - - le ! S'il en est ainsi Passez mon a- mi. Af-fai-re d'hon

J. neur, Af- - fai-re de cœur, Pour nous tout est là, — Dragons d'Al-ca- là !

No 16^{bis} Recitative.

Allegro. **Recit.**

Flutes

Oboes

Clarinet in B

Bassoons

Horns in G

Horns in D

Allegro. **Recit.** *misurato*

Violins I

Violins II

Violas

Carmen

Don José

Cellos and Basses

En-fin c'est toi ! Et tu sors de pri-

Car--men !

Violins

C.

son ? Tu t'en plains ?

J.

J'y suis resté deux mois. Ma foi non ! Et si c'é-tait pour toi, i'v voudrais être en-

Cellos and Basses

Horns in G. *Meno vivo.* *Allegro.*

p

Violins *p espress.*

p

C. Tu m'aimes donc ?

J. co-re. Moi; — je t'a-do - - - re.

Cellos *pizz.*

Basses *pizz. arco*

Violins *p*

C. Vos of-fi-ciers sont ve-nus tout- à- l'heure Ils nous ont fait dan-ser. Que je

J. Comment, toi !

arco *p*

Horns in G. *I.*

Horns in D. *p*

Violins *pizz.*

p

C. meure si tu n'es pas ja- lous. Eh oui je suis ja-

J. Tout doux, monsieur, tout doux.

Cellos and Basses *pizz.*

p

No 17. Duet.

colla voce

Flute I

Flute II

Oboe I

Oboe II

2 Clarinets in
B flat

2 Bassoons

2 Horns in G

2 Horns in D

3 Trombones

Tympani

Castagnettes

Harps

Allegretto. ♩ = 104

colla voce

Violins I

Violins II

Violas

Carmen

Don José

Cellos
and Basses

Recit.

(gaily)

youx.

Je vais danser en votre honneur. Et vous verrez, seigneur, Comment je sais moi-

pizz.

arco

a tempo

Violins

p *p* *mf* *p*

p *p* *mf* *p*

p *p* *mf* *p*

(making Don José sit down.) (with a serio-comic air.)

-même accom pagner ma danse ! Mettez- vous- là, Don Jo- sé ; je com-

p *mf* *p*

mf *p*

Castanets *lunga* Allegretto moderato. ♩ = 112.

mf

pizz. *sempre pizz.*

f *pp*

pizz. *sempre pizz.*

f *pp*

pizz. *sempre pizz.*

f *pp*

(dancing, and rattling the castanets.)

men-ce ! La la la la la la la la la

pizz. *sempre pizz.*

f *pp*

pizz. *sempre pizz.*

f *pp*

tr

Violins

f

la la la la la la la la

Castanets *trum trum trum*

Violins

p *mf* *f* *p*

la la la la la la

Trump. in B flat

Castanets *trum trum trum* *ppp*

Violins

mf *p*

la la la la la la la

37

la la la La la la la la la

Trump.

Castanets *tr*

Violins

C. *f* *p* (surprised.) *3*
la — la — (stopping Carmen) Et pourquoi, s'il te

J. Attends un peu, Car-men, rien qu'un mo-ment... arrê-te!

Trump. (sound of trumpet nearing) *cre*

Violins

C. plait ?

J. *p* Il me semble... là-bas... — *f* Oui, ce sont nos clai-rons qui sonnent la re-

Trump. - scen - do *mf* *cre*

Violins

C. *f* (gaily) *p*
Bra-vo ! bra-vo ! j'avais beau fai-re ; il est mélanco-lique De dan-

J. -traite ; Ne les entends-tu pas ?

Trump. - scen - - do

mf *f*

Castanets *mf* *tr* *tr* *tr*

Violins

(Don José turns again to Carmen) (dancing, and rattling the castanets.)

f *f* *p*

ser sans or-estre... Et vi-ve la musique Qui nous tom-be du ciel ! La la la

di - - mi - - nu - - en-

tr *tr* *tr* *tr* *tr* *tr*

mf *f* *p* *mf*

la la la la la la la la

- do *mf* di - mi - nu - en - do

tr

C. la — la — la
D. José. (again stopping Carmen)

J. Tu ne m'as pas compris, Carmen... c'est la retraite; Il faut que moi, je

smor - san - do **Molto lento.**

p Clar. in B flat I. *ppp*

(the bugles recede.)

C. (stupefied) *p* *cresc.*
Au quartier !... pour l'appel !...

J. rentre au quartier pour l'appel !

Allegretto molto moderato. ♩ = 152.

a tempo

colla voce

quita voce

a tempo

The first system of the musical score includes staves for the following instruments and vocal parts:

- Vocal Parts:**
 - colla voce* (Soprano)
 - colla voce* (Alto)
 - colla voce* (Tenor)
 - colla voce* (Bass)
- Woodwinds:**
 - Fl. (Flute)
 - Ob. (Oboe)
 - Clar. (Clarinet)
 - Bassoons
- Brass and Percussion:**
 - Horns (in G and D)
 - Tromb. (Trombone I)
 - Tymp. (Tympani)

The score is written in 2/4 time with a key signature of one sharp (F#). The first system spans measures 1 through 5. The vocal parts enter in measure 2 with a half note, followed by the woodwinds and brass. The percussion enters in measure 3 with a half note. The system concludes with a repeat sign in measure 5.

Allegretto molto moderato. ♩ = 152.

a tempo

a tempo

Violins *arco* *ff*

arco *ff*

arco *ff*

arco *ff*

(with an outburst)

Ah ! j'étais vraiment trop bête ! Ah ! j'étais vraiment trop bête ! Je

colla voce. a tempo

Fl.
Clar.
Bns.

Horns

Violins

Cellos and Basses

pizz.

me mettais en quatre et je faisais des trais oui, je faisais des frais, Pour a-muser monsieur. Je chantais !

ris. cresc.

I in G.
I in D.

Fl.
Ob.
Clar.
Bns.

Horns

Violins

Cellos
Basses.

je dansais ! Je crois, Dieu me par--donne Qu'un peu plus je l'ai-mais ! Ta ra ta ta... C'est le clairon qui

pizz.
dim.
pp
mf
p
sempre pizz.

Fl. *p*

Clar. *p*

Bns. *p*

Horns *pp*

Violins *mf* *cresc.* *arco* *pp* *arco*

Cellos *mf* *p* *cresc.* *pp* *arco*

Basses *mf* *p* *cresc.* *pp* *arco*

sonne ! Ta ra ta ta... Il part... il est par-ti ! Va-t'en donc ca-na-

Fl.

Gb.

Clar..

Bassoons

Horns *I.*

Violins *cresc.* *cresc.* *cresc.*

Cellos and Bases *cresc.* (in a rage, throwing his shako at him.)

ri ! Tiens ! — prends ton sha-ko, ton sa-bre, ta gi-ber-ne,

Un poco ritenuto.

♩ = 72.

Fl. *ff*

Ob. *ff*

Clar. *ff*

Bns. *ff* a 2

Horns. *ff*

Tromb. *ff*

Tymp.

Violins *ff*

C. *ff* Et va-t'en, mon gar-çon, va-t'en re-tourne à ta ca-ser -ne !

J. D. José. *mf* (sadly). C'est mal à toi, Car-

p espress.

Clar. *pp colla voce. a tempo*
 Horns in D. *dim. pp*
 Violins *div. pp*
 J. *ritard. pp*
 men, — de te moquer de moi !... Je souffre de par-tir car ja-mais, ja-mais fem-me Ja-mais femme
 pizz. *p*
 Fl. *p*
 Ob. *p*
 Clar. *I. pp*
 Horns *I in G. in D. pp*
 Violins *pizz. p*
 J. *breve p*
 a-vant toi, Non, non, ja-mais, — ja-mais femme a-vant toi, Aussi pro-fondément n'a-vait troublé mon à-
 arco *mf pp*

The musical score is written for a full orchestra and a vocal soloist (J.). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into several systems. The first system includes the Clarinet (Clar.) and Horns in D. The second system includes the Violins. The third system includes the vocal soloist (J.) and the Piano (pizz.). The fourth system includes the Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Horns. The fifth system includes the Violins. The sixth system includes the vocal soloist (J.) and the Piano (arco). The score includes various dynamics such as *pp* (pianissimo), *dim.* (diminuendo), *ritard.* (ritardando), *pizz.* (pizzicato), *arco* (arco), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions include *colla voce* (with the voice), *a tempo* (at the tempo), *div.* (divisi), *I.* (first), *I in G.* (first in G major), and *breve* (breve).

Fl.

Clar. I. *p*

Bns. I. *p*

Horns

Tempo I. ♩ = 152.

Violins *pizz.* *mf* *p* *mf* *p* *cresc.* *pp* *arco*

Violins *pizz.* *mf* *p* *mf* *p* *cresc.* *pp* *arco*

Cellos *pizz.* *mf* *p* *mf* *p* *cresc.* *pp* *arco*

Basses *pizz.* *mf* *p* *mf* *p* *cresc.* *pp* *arco*

C. Carmen. *f* *p* *f* *p* *cresc.* *mf* 3

Ta ra ta ta.. mon Dieu ! c'est la re-trai- te ! Ta ra ta ta... je vais être en re- tard ! O mon

J. me !

Clar. I.

Bassoons *p*

Horns I.

Violins

C. Dieu ! o mon Dieu ! — c'est la re- trai- te ! Je vais être en re-

Cellos and Basses

Fl.

Ob.

Clar.

Bns.

Horns

Tromb.

Tymp.

Violins

Cellos

Basses

tard ! Il perd la tête, il court ! — Et voi-là son a-

breve.

41

Poco più mosso. $\text{♩} = 116$.

English Horn

p

I.

p

I.

p

ppp

Poco più mosso.

p

div.

p

f

Don José.

mf

f

p

p

C. -mour ! Mais non ! Je ne veux rien en-

J. Ainsi, tu ne crois pas à mon a-mour ? Eh bien ! tu m'en-ten-dras !

The musical score is written for a scene featuring an English Horn, strings, and two vocal soloists, C and J. The score is in 3/4 time and consists of 16 measures. The key signature has one sharp (F#).

Instrumentation and Dynamics:

- English Horn:** Enters in measure 4 with a *cresc.* marking, reaching *f* by measure 6.
- Strings:** The first string section (Violins I and II) plays a triplet pattern starting in measure 4, marked *p* and *cresc.* to *f*. The second string section (Violas and Cellos) also plays a triplet pattern, marked *p* and *cresc.* to *f*. The bass line (Bass) enters in measure 4, marked *pp* and *cresc.* to *f*.
- Vocal Soloists:**
 - C:** Enters in measure 4, marked *mf*. The lyrics are: "at-ten-dre! Tu vas te faire at-ten-dre! tu vas te faire at-ten-dre Non! non! non! non! —".
 - J:** Enters in measure 4, marked *mf*. The lyrics are: "Tu m'enten-dras! Tu m'enten-dras! — oui, tu m'en-ten-dras! —".

Performance Markings:

- cresc.* (crescendo) is used for the English Horn, strings, and the vocalists.
- p* (piano) and *pp* (pianissimo) are used for the strings and bass.
- f* (forte) is the final dynamic for the English Horn, strings, and bass.
- mf* (mezzo-forte) is the starting dynamic for the vocalists.

Andante. $\text{♩} = 63$.

ff

p espress.

ff

ff

ff

ff

a 2

ff

a 2

ff

ff

ff

ff

Andante.

pppp

div.

pppp

pizz.

pp

(violently.)

(he draws, from the vest of his uniform, the flower which Carmen threw at him in Act I, and shows it to Carmen.)

J.

Je le veux Car-men, tu m'en-ten-dras !

pizz.

pp

pizz.

pp

Andantino. $\text{♩} = 69$.

Fl. *pp*
 English Horn *pp*
 Clar. *cresc.* *dim.*
 Tromb. I. *pp*
 Harp *pppp* *smorzando*

Violins *div.*
 J. *p con amore*
 La fleur que tu m'avais je-té e Dans ma prison, m'était res-té e, Flé-trie et sè-che, cette
 arco *ppp*

Fl. *p*
 English Horn *p*
 Clar. *pp*
 Harp *pp*
 Violins *pp*
 J. *pizz.*
 fleur Gardait tou-jours — sa douce o-deur ; Et pen-dant des heu- res en-tiè- res, Sur mes yeux, fermant mes pau-

Animando un poco.

Fl.
English Horn
Clar.
Horns
Harp

p
p
p
p
p

dim.
dim.
dim.
dim.
pp

p ma marcato

Animando un poco.

Violins
J.

dim.
dim.
dim.
p
pizz.

piè-res, De cette odeur je m'eni-vrais Et dans la nuit — je te vo--yais! — Je me prenais à te mau-

a tempo

Fl.
Violins
J.

p
mf
p
dim.
dim.
p
cresc.
arco
arco
p

-scen - do
di-re, A te dé-tester, à me di-re: Pour-quoi faut-il que le des--tin L'ait mi-se là sur mon che-

Fl. *p dim.* *pp*

Ob. *p dim.* *pp*

English Horn *pp*

Clar. *p dim.* *pp* *mf crescendo e stringen.*

Bassoons *p dim.* *pp* *I. pp* *mf crescendo e*

Horns in G. *pp* *II.*

Horns in D flat *pp* *II.*

Tromb. *p dim.* *pp* *I. pp* *p*

Tymp. *pp*

Harp *p*

Violins *pp* *div.* *pp* *crescendo e stringen.*

Violas *pp* *div.* *pp* *crescendo e stringen.*

Celli *pp* *div.* *pp* *cresc.* *sempre cresc. e stringen.*

J. *pp* *pizz.* *crescendo e stringen.*

min! — Puis je m'accu-sais de blas-phè-me, Et je ne sentais en moi-mé-me, Je ne sen-tais qu'un seul dé-

Tempo I.

- do - molto
 stringen - do - molto
mf
 a2 *crescendo e stringendo*
mf
 I.
 II.
p
espress.
mf
p
p
pizz.
p
Tempo I.
unis.
do
molto
f *cresc.*
rit.
div.
a tempo
p
div.
p
pizz.
p
do
molto
f *cresc.*
ff
rit.
un.
arco
do
molto
f *cresc.*
pizz.
p

J.
 sir,
 un seul dé-sir,
 un seul es-poir : Te revoir, ô Car-men oui, te re-voir ! Car tu n'a-

The musical score is written for piano and voice. It is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into six systems. The first five systems are for the piano, and the sixth system includes a vocal line. The piano accompaniment includes various textures, including arpeggiated chords and sustained notes. The vocal line is marked with 'p' (piano) and 'dimin.' (diminuendo). The lyrics are in French.

J. vais eu qu'à parai- tre, Qu'à je- ter un regard sur moi, Pour t'empa-

[illegible]

a tempo

Musical score for piano and voice, featuring multiple staves with musical notation, dynamics (ppp, pp), and lyrics in French.

Dynamics: *ppp*, *pp*, *pizz.*, *Recit.*

Lyrics:

C. Carmen. *pp* Non ! tu ne m'aimes
 J. t'ai - - me !

A Allegretto moderato. ♩ = 80.

Fl. *ppp*

Clar. *ppp*

Horns in G. *ppp*

Horns in C. *ppp*

Tymp. *ppp*

Violins *con sordino arco ppp*

C. pas ! Non tu ne m'aimes pas ! Non !

J. *ppp*

Que dis-tu ?

Cellos and Basses *pp pizz.*

C. Car si tu m'ai- mais, Là--bas, là-bas Tu me sui-

Horns

legg. possibile

Violins *ppp*

ppp

C. *sempre pp*

-vrais ! Oui ! Là-bas, là- bas dans la mon- ta- gne. Là-bas, là-

Don José. *pp*

J. *pp*

Car- men ! Car- men !

Cellos *arco*

sempre ppp

Basses

Horns in C. *colla voce*

Violins *ppp*

ppp

con sordino arco

ppp leggeriss. possibile

poco cresc.

senza rigore

C. bas tu me suivrais ! Sur ton che- val tu me prendrais Et comme un brave à tra- vers la campa- gne, En croupe tu m'em

arco

ppp possibile

ppp

a tempo

Fl. *ppp*

Ob. *ppp*

Horns in C *ppp*

Tymp. *pppp*

a tempo

Violins

C. *pp* por-terais ! Là-bas, là bas dans la mon-ta-gne, Là-bas, là-

J. Don José (dis-son certed) Car-men !

colla voce a tempo

Fl. *ppp*

Clar. *ppp*

Bns. *ppp*

Horns in C *ppp*

Tymp. *ppp*

Violins *ppp* *colla voce* *a tempo* *ppp* *pizz. arco* *pizz. meno p*

C. *cresc.* *p senza rigore* *mf* -bas tu me suivrais ! tu me sui- vrais, Si tu m'ai-mais ! Tu

ppp *pizz.* *arco* *pizz.*

♩. = 88.

Bassoons

meno p

Horns in C.

meno p

Violins

meno p

C. 

n'y dépendrais de per-son-ne : Point d'offi-cier à qui tu doi-ves o-bé-ir, Et point de retrai-te qui sonne Pour dire à

meno p

♩. = 92.

Fl.

Clar.

Bns.

in G.

Horns

in C.

Violins

c. 
l'amoureux qu'il est temps de partir ! Le ciel ouvert, la vie er-rante ; Pour pa-ys, l'u-ni-vers ;

arco

[illegible]

pp

arco

Fl. - scen - do *p* cre - scen - do *f*

Ob. - scen - do *p* cre - scen - do *f*

Clar. - scen - do *p* cre - scen - do *f*

Bns. I. - scen - do *pp* cre - scen - do *f*

Horns, *p* - scen - do *p* cre - scen - do *f*

Tromb. *p* cre - scen - do *f*

Tymp. *pp* cre - scen - do

Violins - scen - do *p* cre - scen - do *f*

Violas - scen - do *p* cre - scen - do *f*

Celli - scen - do *p* cre - scen - do *f*

Contrabass - scen - do *p* cre - scen - do *f*

c. Et pour loi, sa vo-lon-té ! Et sur-tout la chose en-i-vran-te :

- scen - do *p* cre - scen - do *f*

p cre - scen - do *f*

♩. = 80.

[illegible]

II.

pp *ppp*

a *poco* *a*

a *poco* *a*

a *poco* *a*

cresc. *molto*

C. -gne. Là-bas, là-bas, si tu m'ai--mais, Là-bas, là--bas tu me sui

J. men ! Tais- toi...

a *poco* *a*

p cre - scen - do
 p cre - scen - do
 p cre - scen -

poco cre - scen - do
 p cre - scen -

poco cre - scen - do p cre - scen -
 poco cre - scen - do p cre - scen -
 poco cre - scen - do p cre - scen -

C. vrais ! Sur ton che-val tu me pren-drais !... Sur ton che-val tu me prendrais Et
 J. Ah ! Carmen ! Hé-las ! tais-toi ! tais-toi ! mon

poco cre - scen - do p cre - arco

47

do

p

pp

do

p

do

p

do

p

C. comme un brave à tra- vers la cam- pa- gne Oui tu m'empor- te- rais Si tu m'ai- mais ! Oui, n'est-ce

J. Dieu ! Hé- las ! hé- las ! pi-

scen - do

p

Un poco riten.
♩ = 69.

Piano accompaniment for the first system, measures 60-65. The score is in 3/4 time with a key signature of one sharp (F#). It features a complex texture with multiple staves. Dynamics include *mf*, *p*, and *pp*, with crescendos and decrescendos indicated by hairpins.

Piano accompaniment for the second system, measures 60-65. The score is in 3/4 time with a key signature of one sharp (F#). It features a complex texture with multiple staves. Dynamics include *mf*, *p*, and *pp*, with crescendos and decrescendos indicated by hairpins.

Un poco riten.
♩ = 69.

Piano accompaniment for the third system, measures 60-65. The score is in 3/4 time with a key signature of one sharp (F#). It features a complex texture with multiple staves. Dynamics include *mf*, *p*, and *pp*, with crescendos and decrescendos indicated by hairpins.

C. pas, Là-bas, là-bas, Tu me sui-vras, tu me sui-vras ! Là-bas, là-

J. tié ! Car-men pi-tié ! O mon Dieu ! hé-las !

Piano accompaniment for the fourth system, measures 60-65. The score is in 3/4 time with a key signature of one sharp (F#). It features a complex texture with multiple staves. Dynamics include *mf*, *p*, and *pp*, with crescendos and decrescendos indicated by hairpins. The system ends with a pizzicato (*pizz.*) marking and a final dynamic of *ppp*.

Ob. I. *ppp*

Horns *ppp*

Violins *ppp* *pizz.*

C. *pp*

J. *pp*

-bas tu me sui-vras, tu m'aimes et tu me sui-vras ! Là-bas, là-bas em-por-te-

Ah ! tais-toi ! tais-

sempre pizz. ppp

sempre pizz. ppp

Fl. I. *ppp* **B**

Horns *pppp*

Violins *senza sord. div. arco* *ppp* *cresc. molto*

senza sord. div. arco *ppp* *cresc. molto*

senza sord. arco *ppp*

C. *moi !*

J. *-toi !*

Allegro. $\text{♩} = 116$.

Fl. *ff*

Ob. *ff*

Clar. *ff*

Bassoons *ff*

Horns *ff*

Tromb. *ff*

Tymp. *ff p*

unis. Allegro. $\text{♩} = 116$.

Violins *ff*

Recit.

Don José. (wrestling himself away from Carmen's embraces.)

J. *ff*

Non ! je ne veux plus t'écou--ter ! Quitter mon dra-peau... dé-ser-ter... C'est la hon-te... c'est l'in-fa-

arco *ff*

arco *ff*

The musical score is divided into three systems. The first system consists of six staves of piano accompaniment. The second system consists of four staves of piano accompaniment. The third system includes vocal parts for Carmen (C.) and Jean (J.) and piano accompaniment.

System 1: Piano Accompaniment

- Staff 1: Treble clef, piano (p), crescendo (cresc.).
- Staff 2: Treble clef, piano (p), crescendo (cresc.).
- Staff 3: Treble clef, piano (p), crescendo (cresc.).
- Staff 4: Treble clef, piano (p), crescendo (cresc.).
- Staff 5: Treble clef, piano (p), crescendo (cresc.).
- Staff 6: Bass clef, piano (p), crescendo (cresc.).

System 2: Piano Accompaniment

- Staff 1: Treble clef, piano (p), crescendo (cresc.).
- Staff 2: Treble clef, piano (p), crescendo (cresc.).
- Staff 3: Bass clef, piano (p), crescendo (cresc.).
- Staff 4: Bass clef, piano (p), crescendo (cresc.).

System 3: Vocal and Piano Parts

- Carmen (imploringly.)**
 C. Eh bien! pars! Non! je ne t'aime plus! Va! je te
 (grievingly.)
 J. mi-e!... Je n'en veux pas! Carmen, je t'en pri-e! E-cou-te!
- Piano Accompaniment (System 3):**
 Staff 1: Treble clef, piano (p), crescendo (cresc.).
 Staff 2: Treble clef, piano (p), crescendo (cresc.).
 Staff 3: Bass clef, piano (p), crescendo (cresc.).
 Staff 4: Bass clef, piano (p), crescendo (cresc.).

Un poco riten. $\text{♩} = 100.$

p cresc. f ff p

f dim. p

Un poco riten. $\text{♩} = 100.$

C. mais a-dieu pour ja- mais !
hais ! adieu ! mais a-dieu pour ja- -mais !

J. Car-men
Eh bien ! soit... a- dieu ! a-

p con dolore mf

p espress.

Un poco animato. ♩ = 132.

Musical score for piano and voice, measures 1-12. The piano part features a complex texture with multiple staves. The voice part enters in measure 5 with the lyrics "I. a2". Dynamics include "cresc.", "p", and "mf".

Un poco animato. ♩ = 132.

Musical score for piano and voice, measures 13-24. The piano part continues with complex textures. The voice part has lyrics "-dieu pour ja-mais ! Car-men ! a-". Dynamics include "cresc.", "p", and "f".

This page of a musical score features a piano accompaniment and a vocal line. The piano part is written for multiple staves, showing intricate rhythmic patterns with frequent triplets and sixteenth-note runs. The vocal line includes the lyrics "dieu ! a - dieu pour ja-mais !" and "A-dieu !". The score is marked with "tutta forza" and "ff" (fortissimo) throughout, indicating a powerful and intense performance. The key signature is B-flat major, and the time signature is 4/4.

lunga

sec. lunga

sec.

lunga

sec.

lunga

C. *lunga*

J. *lunga*

Jose goes towards the door. As he is about to open it, someone knocks. (silence)

Nº 18. Finale.

Allegro moderato. ♩ = 112.

♩ = 152.

Flute I

Flute II

2 Oboes

2 Clarinets in
B flat

2 Bassoons

2 Horns in G

2 Horns in C

2 Trumpets in
B flat

3 Trombones

Tympani

Triangle

Drums
and Cymbals

Allegro moderato. ♩ = 112.

♩ = 152.

Violins I

Violins II

Violas

Frasquita
Mercédès

Carmen

Don José

El Remendado

El Dancaïro

Zuniga

Holà! Carmen! holà! ho-là!

Soprani I et II

Chorus

Tenors

Basses

Cellos and Basses

I.

I.

pp

mf

Tais-toi... tais-toi!

Qui frappe ? qui vient là ?

(from outside)

$\text{♩} = 104.$

p

I. p

a 2

I. p

$\text{♩} = 104.$

Soli

p'leggiere

pizz.

pizz.

pizz.

p

pizz.

p

Zuniga.

(Zuniga enters after forcing the door.)

(he perceives Don José.)

(to Carmen)

p leggermente

J'ou-vre moi-même... et j'en-tre...

Ah! fi! ah! fi! la bel-le!

pizz.

p

pizz.

p

Violins *arco* *p*

arco *p*

arco *p*

p

p

p

p

z. Le choix n'est pas heu-reux ! c'est se mé-sal-li-er De prendre le soldat quand on a l'of-fi-

arco *p*

arco *p*

p

p

Bassoons

fp

Horns

a2

Trump.

fp

Tromb.

f

pizz.

Violins *pizz.*

pizz.

pizz.

f

Don José. (calm but resolute)

J. Non ! Je ne par-ti-rai pas ! (menacing Don José.)

(to Don José) (severely)

z. cier. Allons, dé-cam-pe ! Si fait ! tu parti-ras ! Drô-le !

pizz.

pizz.

arco *fp*

arco *fp*

fp

ff

pp

pp

pp

pp

pp

Allegro moderato. $\text{♩} = 76$.

arco

ff

pp

pp

pp

pp

Carmen.

(throwing herself between them.)

mf

pp

D. José (seizing his sabre.)

Au dia- ble le ja- loux !

A moi !

à

ff

Tonner-re !

il va pleuvoir des coups !

ff

pp

pp

First system of musical notation, featuring five staves. The top four staves contain complex rhythmic patterns with triplets and crescendo markings. The bottom staff has a piano (*p*) marking and a crescendo (*cresc.*) marking.

Second system of musical notation, featuring five staves. The top staff has a piano (*p*) marking and a crescendo (*cresc.*) marking. The second staff has a piano (*p*) marking and a crescendo (*cresc.*) marking. The third staff has a piano (*p*) marking and a crescendo (*cresc.*) marking. The bottom two staves are empty.

Third system of musical notation, featuring five staves. The top staff has a piano (*p*) marking and a crescendo (*cresc.*) marking. The bottom four staves are empty.

Fourth system of musical notation, featuring five staves. The top four staves contain complex rhythmic patterns with triplets and crescendo markings. The bottom staff has a piano (*p*) marking and a crescendo (*cresc.*) marking.

(The Gypsies appear from every side; at a sign from Carmen, El Dancaïro and El Remendado seize Zuniga, and

moi !
disarm him.)

Fifth system of musical notation, featuring five staves. The top staff has a piano (*p*) marking and a crescendo (*cresc.*) marking. The bottom four staves are empty.

Instrumental Introduction

ff

Vocal Entry

cresc. - ff

Lyrics:

Carmen (to Zuniga, in a mocking tone.)

Bel offi-

Allegretto quasi Andantino. ♩ = 92.

Fl. *p*

Horns in C. *pp*

Allegretto quasi Andantino. ♩ = 92.

Violins *pp* *pizz.*

pp *pizz.*

pp

c. *pizz.* *pp*

cier, bel offi-cier, l'amour Vous joue en ce moment un assez vilain tour ! Vous ar-ri-vez fort mal ! Vous ar-ri-

pp

pp

Fl.

Bns. I. *pp*

Violins *p* *arco* *mf* *p* *dim.* *pp*

p *arco* *mf* *p* *dim.* *pp*

p *arco* *mf* *p* *dim.* *pp*

c. *poco rit.* *rall.*

vez tort mal ! hélas ! et nous som-mes for-cés, Ne vou-lant é-tre dé-non-cés, De vous gar-der au moins pendant une heu-

arco *p* *senza rigore* *mf* *p* *dim.* *pp*

arco *mf* *p* *dim.* *pp*

a tempo

Fl.

Clar.

Bns.

a tempo

Viol.

pizz.

pizz.

pizz.

pizz.

C. re. Remendado (to Zuniga, pistol in hand, but with the utmost politeness.)

R. Mon cher mon-sieur ! Mon cher mon-sieur : Nous al-lons s'il vous plait, quit-ter cette de-

D. Dancaïro (accepting the situation with good grace.)

Mon cher mon-sieur ; Mon cher mon-sieur ;

pizz.

p

Fl.

Clar.

Bassoons

Violins

arco

dim.

arco

arco

arco

C. Carmen (laughing)

R. C'est u-ne prome-na-

D. meure ; Vous viendrez a-vec nous ? Vous viendrez a-vec nous ?

Vous viendrez a-vec nous ? Vous viendrez a-vec nous ?

arco

p

Deciso.

Piano accompaniment for the first system of 'Deciso.' The score consists of two systems of piano accompaniment. The first system has five staves: two treble clefs and three bass clefs. The second system has four staves: two treble clefs and two bass clefs. The music is in 3/4 time and D major. Dynamics include *p* (piano) and *pp* (pianissimo). There is an *a2.* marking in the first system.

Deciso.

Vocal and piano accompaniment for the second system of 'Deciso.' The system includes vocal parts and piano accompaniment. The piano part has two systems of accompaniment. The vocal parts are labeled C. (Contralto), R. (Régisseur), D. (Dramatique), Z. (Zuniga), Tenors, Chorus Bases, and Basses. The lyrics are in French. Dynamics include *p* (piano) and *pizz.* (pizzicato). The tempo is marked *Deciso.*

de. *deciso*
 C. *deciso*
 R. *deciso*
 D. *deciso*
 Z. *deciso*
 Tenors
 Chorus Bases
 Basses

Consentez-vous ? Répondez ca-ma-ra-de.
 Consentez-vous ?
 Zuniga (gaily leaving)
 Certainly, D'autant plus que votre argument Est

pizz.

Fl. *colla voce* *a tempo* *a 2.*

Clar. *a 2.*

Bassoons

Horns in G.

Tymp.

Violins *pp*

rall. (in a merry tone.)

un de ceux auxquels on ne ré-sis-te guè-re ! Mais gare à vous ! gare à vous... plus

pp *arco* *pp*

Clar. Allegretto moderato. ♩ = 104.

Bns. *pp*

Horns in G. *pp*

Allegretto moderato. ♩ = 104.

pizz.

Viol. *pp* *pizz.*

pp *pizz.*

pp *pizz.*

D. Dancaïro. (philosophically)

La guer-re, c'est la guer-re ! En at-ten-dant, mon of-fi-cier,

tard *pp* *pizz.*

pp *pizz.*

Clar.

Bns. I.

Trump.

Tromb. *pp*

Viol. *pp*

R. Remendado.

D. *Passez de-vant sans vous fai- re pri-er !*

Tenors

Basses

Ob.

Clar. *pp* *meno pp* *meno pp* *cresc.*

Bns. *pp* *meno pp* *meno pp* *cresc.*

Horns in C. II. *pp* *meno pp* *cresc.*

Viol. *arco pp* *meno pp* *cresc.*

Viol. *arco pp* *meno pp* *cresc.*

Viol. *arco pp* *meno pp* *cresc.*

C. Carmen. (to Don José) *mf* *meno pp* *cresc.*

(exit Zaniqa, escorted by the Gypsies) *Es-tu des nô- tres main-tenant ?*

Don José (sighing) *Il le faut bien !*

J. *arco pp* *meno pp* *cresc.*

arco pp *meno pp* *cresc.*

Fl. *f* *dim. molto* *p*
 Ob. *f*
 Clar. *f* *dim. molto* *p*
 Bns. *f* *dim. molto* *p* *p*
 in G.
 Horns in G. *p*
 Trump. *p*
 Tromb.
 Tymp.
 Triangle
 Drums
 Violins *f* *p*
 Carmen. *f* *p legg.* *f* *mf*
 Ah ! le mot n'est pas ga-lant ! Mais, qu'impor-te ! va... tu t'y fe-ras
f *p*

Quand tu ver-ras Comme c'est beau, la vie errante, Pour pays l'u-nivers ; Et pour loi, va vo-lon-

p cre - scen - do *f* *ff*
p cre - scen - do *f* *ff*
p cre - scen - do *f* *ff*
pp cre - scen - do *f* *ff*
p cre - scen - do *f* *ff*
p cre - scen - do *f* *ff*
pp cre - sce - do *ff*
p cre - scen - do *f* *ff*
p cre - scen - do *f* *ff*
p cre - scen - do *f* *ff*
 I.
ff
 cre - sce - do *ff*
 F. Me.
 té ! Et sur - tout, la cho - se en - i - vran - te : La li - ber - té ! la li - ber -
 Remendado.
 R. Dancairo.
 D. Soprani I et II
 Tenors Chorus
 Basses
p cre - scen - do *f* *ff*
f *ff*

♩ = 108.

(Carmen exchanges with Mercedes to the end of the act.)

F. Me.
Suis-nous à tra-vers la cam-pagne, Viens avec nous dans la mon-ta-gne, Suis-
(to Don Jose)
C. -té! Suis-nous à tra-vers la cam-pagne, Viens avec nous dans la mon-ta-gne, Suis-
R. A-mi, suis-nous dans la campagne, Viens a-vec nous à la mon-tagne,
D. A-mi, suis-nous dans la campagne, Viens a-vec nous à la mon-ta-gne,
Suis-nous à tra-vers la cam-pagne, Viens avec nous dans la mon-ta-gne, Suis-
A-mi, suis-nous dans la campagne, Viens a-vec nous à la mon-ta-gne,
Cellos and Basses A-mi, suis-nous dans la campagne, Viens a-vec nous à la mon-tagne,

nous et tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, Comme c'est beau, la
 nous et tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, Comme c'est beau, la
 Tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, là-bas, Com-me c'est
 Tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, là-bas, Com-me c'est
 nous et tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, Comme c'est beau, la
 nous et tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, Com-me c'est
 Tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, là-bas, Comme c'est beau, la
 Tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, là-bas, Com-me c'est

F. Me.
 C.
 R.
 D.
 Sopr. I.
 Sopr. II.

a 2.
 I.
 p
 p
 p
 p
 p
 p
 p
 p
 p

The image shows a page of a musical score, likely for a vocal ensemble or a small orchestra. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves. The top six staves are for instrumental accompaniment, including piano and strings. The bottom four staves are for vocal parts, labeled F. Me. (First Male), C. (Coprino), R. (Rondeau), and D. (Duo). The lyrics are in French and are repeated across the vocal staves. The music features various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), *meno p* (meno piano), and *molto*. There are also phrasing slurs and articulation marks. The lyrics are: "vie er-rante ; Pour pa-ys, l'u-nivers ; Et pour loi, sa vo-lon-té !" and "beau, la vie er-ran-te ; Pour pa-ys, l'un-i-vers,". The score is a page from a larger work, as indicated by the page number "35" in the top left corner.

This musical score is for Hector Berlioz's arrangement of 'La Marseillaise'. It is written for piano and voices. The piano part is in 2/4 time, marked 'molto' and 'f' (forte). The vocal parts are in 2/4 time, marked 'f' and 'ff' (fortissimo). The lyrics are in French, and the music is in G major. The score includes a piano introduction, followed by the vocal entry, and then the piano and vocal parts playing together. The lyrics are: 'Et sur-tout, la chose en-i-vran-te : La li-ber-té !'.

Instrumental Parts:

- Piano:** The piano part is written for a grand piano. It features a variety of textures, including chords, arpeggios, and melodic lines. The tempo is marked 'molto' and the dynamics range from 'f' to 'ff'.
- Violins:** The violin parts are written for a pair of violins. They play a melodic line that is repeated throughout the piece.
- Violas:** The viola part is written for a single viola. It plays a supporting role, often providing harmonic support for the piano and vocal parts.
- Cellos:** The cello part is written for a single cello. It plays a supporting role, often providing harmonic support for the piano and vocal parts.
- Bass:** The bass part is written for a single bass. It plays a supporting role, often providing harmonic support for the piano and vocal parts.

Vocal Parts:

- F. Me. (First Soprano):** The first soprano part is written for a single soprano. It plays a melodic line that is repeated throughout the piece.
- C. (Contralto):** The contralto part is written for a single contralto. It plays a supporting role, often providing harmonic support for the piano and vocal parts.
- R. (Ténor):** The tenor part is written for a single tenor. It plays a supporting role, often providing harmonic support for the piano and vocal parts.
- D. (Basse):** The bass part is written for a single bass. It plays a supporting role, often providing harmonic support for the piano and vocal parts.

Lyrics:

Et sur-tout, la chose en-i-vran-te : La li-ber-té !

S.
 A.
 T.
 B.
 P.
 II.
 a2
 f
 dim.
 dim.
 molto
 molto
 p
 f
 dim.
 p
 II.
 p
 b
 ppp
 dim.
 dim.
 p
 div.
 dim.
 F.
 Me.
 C.
 J.
 R.
 D.
 La li-ber-té!
 La li-ber-té!
 Don José (carried away)
 with excitement.) Ah!
 La li-ber-té!
 La li-ber-té!
 La li-ber-té!
 La li-ber-té!
 La li-ber-te,
 Le ciel ou-vert, la vie er-ran-
 Le ciel ou-vert, la vie er-ran-
 Le ciel ou-vert, la vie er-ran-
 Le ciel ou-vert, la vie er-ran-
 dim.
 dim.
 p

[illegible]

F. Me.
 C.
 J.
 R.
 D.

l'u-ni-vers : Pour loi, sa vo-lon-té ; Et surtout la chose en-i-vran-te :
 l'u-ni-vers : Pour loi, sa vo-lon-té ; Et surtout la chose en-i-vran-te :
 l'u-ni-vers : Pour loi, sa vo-lon-té ; Et surtout la chose en-i-vran-te :
 -tout, sur-tout, oui surtout la chose en-i-vran-te :
 -tout, sur-tout, oui surtout la chose en-i-vran-te :
 l'u-ni-vers : Pour loi, sa vo-lon-té ; Et surtout la chose en-i-vran-te :
 -tout, sur-tout, oui surtout la chose en-i-vran-te :
 l'u-ni-vers : Pour loi, sa vo-lon-té ; Et surtout la chose en-i-vran-te :
 -tout, sur-tout, Oui !

This musical score is for a large ensemble and choir. It consists of 18 staves. The first 12 staves are for the ensemble, and the last 6 are for the choir. The ensemble parts include woodwinds, brass, and strings. The choir parts are for Soprano (F), Alto (Me), Tenor (C), Bass (J), and Double Bass (R, D). The music is in 4/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics for the choir parts are "La li - ber - té ! la li - ber -".

Ensemble Parts:

- Woodwinds: Flute, Oboe, Clarinet, Bassoon, Saxophone.
- Brass: Trumpet, Trombone, Euphonium, Tuba.
- Strings: Violin, Viola, Cello, Double Bass.

Choir Parts:

- F. (Soprano): La li - ber - té ! la li - ber -
- Me. (Alto): La li - ber - té ! la li - ber -
- C. (Tenor): La li - ber - té ! la li - ber -
- J. (Bass): La li - ber - té ! la li - ber -
- R. (Double Bass): La li - ber - té ! la li - ber -
- D. (Double Bass): La li - ber - té ! la li - ber -

Dynamic Markings:

- cresc.* (crescendo)
- fff* (fortissimo)
- pp* (pianissimo)

Tutta forza.

The first system of the piano accompaniment consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various chords, arpeggios, and melodic lines, with some notes marked with 'a.2'.

The second system of the piano accompaniment consists of four staves, continuing the musical notation from the first system. It features similar harmonic and melodic structures, with some notes marked with 'tr' (trills).

Tutta forza.

The third system of the piano accompaniment consists of two staves in treble and bass clef. The music continues with a similar rhythmic and harmonic pattern, featuring eighth and sixteenth notes.

The first system of the vocal ensemble consists of seven staves, each for a different voice part: Soprano (F.), Mezzo (Me.), Contralto (C.), Alto (J.), Tenor (R.), Bass (D.), and a Chorus part. Each staff begins with a long note on a whole rest, followed by the word 'tè!' on a half note. The staves are arranged in a grand staff format with treble and bass clefs.

Curtain

The fourth system of the piano accompaniment consists of two staves in treble and bass clef. The music continues with a similar rhythmic and harmonic pattern, featuring eighth and sixteenth notes.

This page of musical notation, numbered 346, presents a complex score for piano and orchestra. It is organized into three distinct systems, each containing four staves. The first system features a piano part with a right-hand staff (treble clef) and a left-hand staff (bass clef), accompanied by two woodwind staves (treble and bass clefs). The piano part is characterized by dense, rapid sixteenth-note passages, while the woodwinds play more melodic lines. The second system continues this texture, with the piano part maintaining its intricate patterns and the woodwinds providing harmonic support. The third system concludes the page with a final measure marked with a forte (*ff*) dynamic. The notation is meticulously detailed, including various musical symbols such as notes, rests, and dynamic markings.

The musical score is presented in three systems, each containing five staves. The first system (top) features a complex piano accompaniment with many chords and arpeggios, primarily in the right hand, while the left hand provides a steady bass line. The second system (middle) continues this texture, with a double bar line and a fortissimo (*ff*) marking at the end. The third system (bottom) shows a more active piano part with rapid arpeggiated figures in the right hand. The score concludes with the text "End of Act II".

End of Act II

Entr'acte.

Andantino quasi Allegretto. ♩ = 88.

Flute I

Flute II

Oboe I

English Horn

2 Clarinets in B flat

2 Bassoons

4 Horns in E flat

Tympani

Harps

Violins I

Violins II

Violas

Cellos and Basses

Flute I.

Harp

Fl. I.

Clar. I.

pp

poco meno p

Harp

Violin Solo I.

pp

Violin Solo II.

pp

Viola Solo

pp

2 Cellos divisi

pp

2 Basses

pizz.

pp

2

Flute I.

Engl. H.

Clar.

Bassoons

Horns

Harp

p

p ma ben marcato

pp

pp

pp espress.

Tutti pizz.

p

Tutti pizz.

p

Tutti

pp espress.

Tutti

sempre pizz.e pp

[illegible]

3

do

f *dim.* *mf* *dim.*

cresc. *ff* *dim.*

I. *cresc.* *f* *dim.* I. *p* *dim.*

mf *cresc.* *f* *dim.* *p* *dim.*

tr *pp*

do

f *dim.* *p* *dim.*

div. *dim.* *p* *dim.*

arco *dim.* *p* *dim.*

do

f *dim.* *p* *dim.*

p *dim.*

pp dim. - - ppp smorz.

pp ppp smorz.

ppp smorz.

p marc. ppp smorz.

pp ppp smorz.

pp smorzando

p dim. - - pp

pp smorzando - - ppp pizz. ppp pizz. ppp pizz. ppp pizz. ppp

Act III.

A wild spot in the mountains.

No 19. Sextet and Chorus.

Allegretto moderato. $\text{♩} = 96$.

Flute I

Flute II (Piccolo)

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in E flat

2 Horns in C

2 Trumpets in B flat

3 Trombones

Tympani

Violins I

Violins II

Violas

Frasquita

Mercédès

Carmen

Don José

El Remendado

El Dancaïro

Soprani

Tenors

Basses

Chorus of the Gypsies

Cellos

Basses

ff dim. pp *mf dim. pp*

pizz. *pp* *pizz.* *pp*

Allegretto moderato.

Curtain.

As the curtain rises, a few of the smugglers are seen lying here:

and there, enveloped in their cloaks.

Fl. I.

Fl. I. *pp*

Violins *pizz. pp*

pizz. pp

pizz. pp

pizz. pp

pizz. pp

4

Clar. *I. pp*

Bassoons *pp*

Horns *pp* in E flat

arco

Violins *sempre pp*

Entry of the Gypsies.

Clar. *I. pp*

Bassoons *pp*

Horns in C. *pp*

Violins

Ob. 1

22

Clar. :

Bassoon I.

pp

Violins

arco *tr*

sempre p

sempre p

sempre p

Flute I.

Oboes

Clar.

Bassoons

in E flat

Horns

Violins

sempre pp

poco cresc.

dim.

This musical score page contains measures 356 through 359. It is divided into two systems, each with five staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bns.), Horns, and Tympani (Tymp.). The second system includes parts for Flute (Fl.), Clarinet (Clar.), Bassoons, Horns, Tympani (Tymp.), and Violins. The woodwind and string parts are active throughout, while the brass parts (Horns and Tympani) have more sparse, sustained notes. Dynamic markings such as *pp* and *ppp* are used to indicate volume. The Violins in the second system are marked *pizz.* (pizzicato).

Fl.
Ob.
Clar. *pp*
Bns. *pp*
Horns *pp*
Tymp. *ppp*
Violins *pp*
div. *pp*
pizz. *pp*
pizz. *pp*
pizz. *pp*

Fl.
Clar.
Bassoons
Horns. *ppp*
Tymp.
Violins

Oboes *a 2*

Clar. *pp*

Bns. *pp*

Horns

Tronib. *pp*

Violins *pp* *arco*

Tenors *pp* *sotto voce*

Chorus *sotto voce*

Basses *sotto voce*

Ecou- te, é- cou-te, com-pagnon, é-cou- te! La for-tu- ne est là-bas, là-

arco Ecou- te, é- cou-te, com-pagnon, é-cou- te! La for-tu- ne est là-bas, là-

Fl.

Ob. *cresc.*

Clar. *cresc.*

Bassoons *cresc.*

Horns *pp* *cresc.*

Tronib. *pp*

Tymp.

Violins *cresc.*

bas : Mais prends gar- de, pendant la rou- te, Prends gar- de de faire un faux

bas : Mais prends gar- de, pendant la rou- te, Prends gar- de de faire un faux

cresc.

8

Fl.

Ob.

Clar.

Bassoons

Horns

Trump.

Tromb.

Tymp.

Violins

Tenors

Basses

pas ! Prends gar-de de faire un faux pas ! Prends gar-de de faire un faux pas ! E-

The image displays a page from a musical score for the opera 'Là-bas' by Georges Bizet. The score is written for piano and voice, with the vocal part in French. The piano accompaniment is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each with four staves. The first system includes a piano introduction and the beginning of the vocal melody. The second system continues the vocal melody and includes the lyrics. The lyrics are in French and describe a scene where a companion is being sought for help. The score is marked with 'pp' (pianissimo) and 'leggiere' (light). The lyrics are: 'cou - te compa - gnon, écoute, écoute, La for - tune est là - bas, là - bas ! Prends'.

pp

pp

pp

I.
pp

pp

pp

I.
II.
pp

pp

pp

pizz. div.
pp

leggiere

cou - te compa - gnon, écoute, écoute, La for - tune est là - bas, là - bas ! Prends

cou - te compa - gnon, écoute, écoute, La for - tune est là - bas, là - bas ! Prends

pizz.
pp
pizz.
pp

Musical score for a piano and voice piece. The score is in 3/4 time and features a complex piano accompaniment with multiple staves and a vocal line with French lyrics. The piano part includes a first and second ending for the right hand and a first ending for the left hand. The vocal line is in French and repeats the same lyrics across two systems.

I.
 II.
 I.
 II.

pp

gar - - -de, prends gar- de, pendant la rou- te, Prends gar-de de faire un faux pas !
 gar - - -de, prends gar- de, pendant la rou- te, Prends gar-de de faire un faux pas !

Musical score for a piece featuring piano and vocal parts. The piano part includes multiple staves with various dynamics and articulations. The vocal parts are for characters: F. (Frasquita), Me. (Mercédès), C. (Carmen), J. (D. José), R. (Remendado), and D. (Dancaíro). The lyrics are "No-tre métier, no-".

Dynamics and articulations in the piano part include: *pp*, *mf*, *p*, *dim.*, *arco*, and *pp*.

Dynamics and articulations in the vocal parts include: *con ritmo*, *mf con ritmo*, and *pp*.

Characters and their corresponding lyrics:

- F. Frasquita. No-tre métier, no-
- Me. Mercédès. No-tre métier, no-
- C. Carmen. No-tre métier, no-
- J. D. José. No-tre métier, no-
- R. Remendado. No-tre métier, no-
- D. Dancaíro. No-tre métier, no-

Piano Introduction:

The piano introduction consists of two systems of four staves each. The first system includes a first ending (I.) marked *mf* and a second ending (a.2). The second system also includes a first ending (I.) marked *mf*.

Vocal Parts:

The vocal parts are arranged in six staves, each with a French lyric line below it. The lyrics are:

F. tre métier est bon ; mais pour le faire il faut Avoir, a - voir une â - me for-te ! Et le péril, le

Me. tre métier est bon ; mais pour le faire il faut Avoir, a - voir une â - me for-te ! Et le péril, le

C. tre métier est bon ; mais pour le faire il faut Avoir, a - voir une â - me for-te ! Et le péril, le

J. tre métier est bon ; mais pour le faire il faut Avoir, a - voir une â - me for-te ! Et le péril, le

R. tre métier est bon ; mais pour le faire il faut Avoir, a - voir une â - me for-te ! Et le péril, le

D. tre métier est bon ; mais pour le faire il faut Avoir, a - voir une â - me for-te ! Et le péril, le

Piano Accompaniment:

The piano accompaniment is shown in the bottom system, consisting of two staves. It includes a first ending (I.) and a second ending (a.2).

I.
mf

f *sempre* *f*

f *sempre* *f*

f *sempre* *f*

F. pé-ril est en haut, il est en bas, il est en haut Il est partout, qu'importe ! Nous allons devant nous

Me. pé-ril est en haut, il est en bas, il est en haut Il est partout, qu'importe ! Nous allons devant nous

C. pé-ril est en haut, il est en bas, il est en haut Il est partout, qu'importe ! Nous allons devant nous

J. pé-ril est en haut, il est en bas, il est en haut Il est partout, qu'importe ! Nous allons devant nous

R. pé-ril est en haut, il est en bas, il est en haut Il est partout, qu'importe ! Nous allons devant nous

D. pé-ril est en haut, il est en bas, il est en haut Il est partout, qu'importe ! Nous allons devant nous

f *sempre* *f*

f *sempre* *f*

[illegible]

[illegible]

cresc.
cresc.
cresc.
cresc.
pp
pp cresc.
cresc.
tr
ppp
cresc.
cresc.
cresc.
cresc.
 F. bas; Mais prends garde, pendant la rou- *cresc.* te, Prends garde de faire un faux
 Mc. bas; Mais prends garde, pendant la rou- *cresc.* te, Prends garde de faire un faux
 C. bas; Mais prends garde, pendant la rou- *cresc.* te, Prends garde de faire un faux
 J. bas; Mais prends garde, pendant la rou- *cresc.* te, Prends garde de faire un faux
 R. bas; Mais prends garde, pendant la rou- *cresc.* te, Prends garde de faire un faux
 D. bas; Mais prends garde, pendant la rou- *cresc.* te, Prends garde de faire un faux
 Prends garde pendant la rou- te, Prends garde de faire un faux
 bas, E- cou- te, é- cou- te, é- cou-
 bas, E- cou- te, é- cou- te, é- cou-
 Prends garde de faire un faux
cresc.
cresc.

pp

pp

div. pizz.

pizz.

pizz.

F. -te compagnon, écoute, écou- te, La for-tune est là-bas, là-bas ; Prends gar

Me. -te compagnon, écoute, écou- te, La for-tune est là-bas, là-bas ; Prends gar-

C. -te compagnon, écoute, écou- te, La for-tune est là-bas, là-bas ; Prends gar-

J. -cou- te, com-pa- gnon, é- cou-te, La for-tune est là-bas ; Mais prends gar-de

R. -cou- te, com-pa- gnon, é- cou-te, La for-tune est là-bas ; Mais prends gar-de

D. -cou- te, com-pa- gnon, é- cou-te, La for-tune est là-bas ; Mais prends gar-de

Sopr. -te compagnon, écoute, é- cou-te, La for-tune est là-bas ; là-bas ; Prends gar-

Ten. -cou- te, com-pa- gnon, é- cou-te, La for-tune est là-bas ; Mais prends gar-de

Bass I. II. -cou- te, com-pa- gnon, é- cou-te, La for-tune est là-bas ; Mais prends gar-de

pizz.

pizz.

-de prends gar- de, pen- dant la rou- -te, Prends gar- de de faire un faux pas !
 -de prends gar- de pendant la rou- te, Prends gar- de de faire un faux pas !
 -de prends gar- de, pendant la rou- te, Prends gar- de de faire un faux pas !
 oui, prends gar- de, pen- dant la rou- -te, de faire un faux pas !
 oui, prends gar- de, pen- dant la rou- -te, de faire un faux pas !
 oui, prends gar- de, pen- dant la rou- -te, de faire un faux pas !
 -de prends gar- de, pendant la rou- te, Prends gar- de de faire un faux pas !
 oui, prends gar- de, pen- dant la rou- -te, de faire un faux pas !
 oui, prends gar- de, pen- dant la rou- -te, de faire un faux pas !

[illegible]

No 19^{bis}. Recitative.

Flute I

Flute II

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in E flat

2 Horns in C

2 Trumpets in B flat

3 Trombones

Tympani

Violins I

Violins II

Violas

Carmen

Don José

El Dancaïro

Cellos and Basses

Recit.

Re-posons nous une heure i-ci mes ca-ma-ra-des

Nous, nous al-

Violins

Violas

Dancaïro.

- lons nous as-su-rer Que le chemin est li-bre Et que sans algar ades La contreban - de peut pas-

Cellos and Basses

12

Fl. *pp*

Ob. *pp*

Clar. *pp*

Bns. *pp*

Horns *pp*

Trump. *pp*

Tromb. I. *pp*
II. *pp*

Tymp. *pp*

Violins *pp*

div. pizz. *pp*

Dançaïro. *pp*

D. - ser. *pizz. pp*

pizz. pp

Fl.

Ob.

Clar.

Bassoons

Horns in E flat

Horns in C.

Trump.

Tromb.

Tymp.

Violins

Violas

Cellos

Basses

pp

pp

pp

I.

II.

13 Recit.

Musical score for the beginning of Act II, Scene 1 of "Carmen". The score is in 3/4 time and features a key signature of one flat (B-flat). It includes staves for vocal soloists (Don José and Carmen), a vocal quartet, and a full orchestra. The orchestration includes woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and percussion (snare drum, cymbals, triangle, and a large drum). The score begins with a piano introduction marked "pp" and "poco cresc." for the strings. The vocal soloists enter with a melody marked "pp" and "cresc.". The vocal quartet enters with a similar melody. The scene is set in a prison courtyard in Seville. The characters are Don José, Carmen, and the Prison Guard. The score is for a full production, including a large orchestra and a vocal ensemble.

Violins

Violas

C. *donc ?*
Don José.

J. *Je me dis que là-bas Il existe une bonne et brave vieille femme qui me croit honnête homme.*

Cellos

Basses

Allegro moderato.**Recit.**

Ob. *p*

Clar. *p*

Bassoons

H. *p*

Horns in F. *p*

Allegro moderato.

Recit.

Violins

Violas

f

f

f

c. Qui donc est cet-te femme ?

J. El- le se trompe hé-las Ah ! Carmen sur mon

Cellos

Basses

Violins

Violas

p

p

p

f

f

f

c. Eh bien va la re-trou-ver tout de suite No-tre mé-tier, vois-

J. à-me ne raille pas Car c'est ma mè-re

Cellos

Basses

p

p

f

f

Clar.
Bassoons
Horns in F.
Horns in C. I. *mf*
Violins *mf*
C. *mf*
J. *mf*

tu, ne te vaut rien Et tu ferais fort bien de partir au plus vi-te
Par-tir, nous sé-pa-rer.

mf *p* *espress.*

14

Fl.
Oboes
Clar.
Bqs.
Horns in F. *a 2. ff*
Horns in C. *a 2. ff*
Tromb. *ff*
Violins *ff*
C. *ff*
J. *ff*

Sans dou-te Tu
Nous sé-pa-rer Car-men E-cou-te si tu re-dis ce mot.

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Bassoons I. *p*

Tromb. *p*

Violins

c. me tuerais peut-être. Quel re-gard tu ne réponds rien

p

Klar.

Bns. E.

Horns in F.

Horns in E. I. *p*

Tromb.

Violins *pizz.* *p*

c. Que m'importe, après tout le destin est le maître.

pizz. *p*

No 20. Trio.

Allegretto con moto. ♩ = 112.

Flute I

Flute II

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in F

2 Horns in E

2 Trumpets in B flat

3 Trombones

Tympani

Violins I

Violins II

Violas

Frasquita

Mercédès

Carmen

Cellos

Basses

Allegretto con moto. ♩ = 112.

Soli. arco

arco

pp

pp

(Frasquita and Mercedes spread cards before them.)

Viol.

Violas

Cellos

Basses

sempre pp

Fl. *pp*

Clar. *I. pp*

Bassoons *I. pp*

Violins *pp*

F. *Frasquita.* *mf*

Me. *Mercédès.* *mf* *Mélons ! Coupons !*

arco pp

Fl. *pp*

Clar. *a 2. mf*

Bassoons *I. p*

Horns in F. *pp* *poco sf* *pp*

Horns in E. *pp* *poco sf* *pp*

Tymp. *pp*

Violins *poco sf* *pp*

F. *Bien ! c'est ce-la !* *f* *mf* *Trois*

Me. *Bien ! c'est ce-la !* *Trois car-tes i-ci,*

poco sf pp

Fl. *p*

Clar. *p*

Bassoons *mf* I. *p*

Horns *pp* *poco sf* *pp* I. *p*

Violins *poco sf* *p* *dim.*

F. car-tes i-ci. Qua--tre la!

Me. Qua--tre la!

Fl. *p*

Ob. *p*

Clar. *p*

Bns. *p* *pp* *pp* *dim.*

Horns *pp* II. *pp* I. *pp*

Violins *pp* *pp* *dim.* *pp*

F. *p* *con grazia*

Me. *p* *con grazia*

Et main-te-nant, par-

Et main-te-nant, par-

pp *dim.* *pp* *dim.*

The musical score is for page 383. It features a piano accompaniment and two vocal parts: Soprano (F.) and Mezzo-soprano (Me.).

Piano Accompaniment:

- The first system (measures 1-8) shows the piano introduction. The right hand has a melodic line with trills and grace notes, while the left hand provides harmonic support. Dynamics include *pp* (pianissimo) in measures 7 and 8.
- The second system (measures 9-16) continues the piano part. It includes a first ending (I.) in measure 15 and a second ending (II.) in measure 16, both marked *pp*.
- The third system (measures 17-24) features a more active piano part with trills and grace notes. Dynamics include *pp* in measures 17, 18, and 24, and *pizz.* (pizzicato) in measure 24.
- The fourth system (measures 25-32) continues the piano part. Dynamics include *pp* in measures 25, 26, and 32, and *pizz.* in measure 32.
- The fifth system (measures 33-40) shows the piano part continuing. Dynamics include *pp* in measures 33, 34, and 40, and *pizz.* in measure 40.

Vocal Parts:

- Soprano (F.):** The vocal line begins in measure 17 with the lyrics "lez! par- lez Par-lez, par-lez! Di-tes nous qui nous tra-hi-ra, Di-tes -nous qui nous ai- me-". The dynamics are *pp* in measure 17, *legg.* (leggiero) in measure 18, and *p* (piano) in measure 19.
- Mezzo-soprano (Me.):** The vocal line begins in measure 17 with the lyrics "lez! par- lez Par-lez, par-lez! Di tes nous qui nous tra-hi-ra, Di-tes -nous qui nous ai- me-". The dynamics are *pp* in measure 17, *legg.* in measure 18, and *p* in measure 19.

[illegible]

Un poco meno mosso ♩ = 88.

Fl. *pp*

Clar. *pp* I.

Un poco meno mosso ♩ = 88.

Violins *p* *arco*

f deciso

M. je vois un jeune a-mou- reux Qui m'aime on ne peut da-van- ta- ge ; *p*

Me. Le mien est très-riche et très-

p *arco*

Fl. *pp*

Clar. *pp*

Bassoons *pp*

Horns in E *pp* I.

Violins *pp*

(haughtily.) *p*

F. Je me, cam- pe sur son che- val Et

Me. vieux ; Mais il par-le de ma-ri- a-ge !

pp *p*

Fl. *p* *pp*

Clar. *p* *pp*

Bassoons I. *p* *pp*

Violins *p* *pp*

F. dans la montagne il m'entraîne ! *dim.*

Me. Dans un château presque royal, Le mien m'installe en souveraine ! *pp*

a tempo

Fl. *pp*

Clar. *pp*

Bns. I. *pp*

Horns in F I. *pp*

pochissimo ritenuto

Violins *pp* *a tempo*

F. De l'a-mour à n'en plus fi-nir, Tous les jours, nouvelles fo-li-es ! *p*

Me. *espress.* De l'or tant que j'en puis te- *pp*

Fl. *colla voce* *a tempo* *colla voce*

Ob.

Clar.

Bns.

Horns in E

Trump.

Violins

a tempo

quasi recit. *senza rigore*

Le mien devient un chef fa-meux, Cent hommes marchent à sa

nir, Des di-a-mants, des pierre-ri-es !

18

a tempo animato ♩ = 108.

Ob.

Clar.

Bassoons

Horns

a tempo animato ♩ = 108.

Violins

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

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

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

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

sui-te ! *cresc.*

Le mien... le mien... en croi-rai-je mes yeux ?... oui... Il meurt !

mf dim. *pp* *cresc.* *p*

Ob.

Clar.

Bassoons

Horns

Viol.

Mc.

cresc. molto

a 2

f

p

pp

dim.

Ah ! je suis veu-ve et j'hé- ri - - -

cresc. molto

f

p

pp

Tempo I.

Fl.

Clar.

Bns.

Horns

Violins

F.

Me.

pizz.

arco

pp

pizz.

arco

pp

pizz.

arco

pp

pizz.

arco

pp

pizz.

arco

pp

Ah ! Par-lez en- cor, par-lez mes bel- les ; De l'a-ve- nir, don-
-te ! Par-lez en- cor, par-lez mes bel- les ; De l'a-ve- nir, don-

Fl.

Oboes

Clar.

Bassoons

Horns in F

Viol.

F.

Me.

nez-nous des nou-vel-les, Di-tes-nous qui nous trahi-ra! Di-tes-nous qui nous

19

Fl.

Ob.

Clar.

Bns.

Horns in F

Violins

F.

ai-me-ra !

Par-lez, par-lez !

Par-lez, par-lez !

Di-tes-nous qui nous

Di-tes-nous qui nous ai-me-ra ! Par-lez ! par-lez Par-lez, par-lez ! Di-tes nous qui nous

arco

Fl. *pp*

Ob. *pp*

Clar. *pp* *Soli.* *p*

Bassoons *pp*

Horns in F *pp* *p*

Tymp. *pppp*

Violins *pizz.* *arco* *p*

F. *tra-hi-ra, Di-tes-nous qui nous ai-me-ra !*

Me. *trahi-ra ! Di-tes-nous qui nous ai-me-ra !* *f* *For-*

pizz. *arco* *p*

pizz. *arco* *pp* *p*

Clar. Bassoons Soli. *ppp*

Horns in F *a 2.* *pp* *ppp*

Trump. *pp* *ppp*

Tymp. *ppp*

Violins *pp* *dim.* *pp* *dim.* *ppp*

F. *p*

Me. A -mour !

tune !

dim. *pp* *dim.* *ppp*

Clar. Bns.

Horns in F *a 2.* *ppp*

Trump. *ppp*

Tromb. *ppp*

Tymp. *ppp*

Violins

Carmen. *p*

Vo-yons, que j'es-saie à mon tour.

pp

Andantino $\text{♩} = 84.$

This musical score is for Act II, Scene 1 of the opera Carmen, featuring the 'Habanera' and 'Toreador Song'. The score is written for a full orchestra and vocal soloists.

Instrumentation:

- Fl.** (Flute)
- Bassoons**
- Horns**
- Trump.** (Trumpet)
- Tromb.** (Trombone)
- Violins**
- Violas**
- Cello**
- Double Bass**

Key and Time Signature: The music is in G major and 3/4 time.

Tempo and Meter: The tempo is marked **Andantino** with a metronome marking of **♩. = 84**.

Character and Context: The score is for the character **Carmen**, who is a Spanish gypsy. The scene is set in a Spanish town, and the music is a habanera, a type of dance music.

Lyrics:

(Carmen turns up the cards, on her side.)

Carreau ! Pi-que !

La mort ! J'ai bien lu...

Horns in F.

Trump.

Tromb.

Tymp.

sf *pp* *p* *dim.*

sf *pp* *dim.*

sf *pp* *dim.*

p dim. ppp *dim.*

Violins

sf *p* *pizz.*

sf *p* *pizz.*

sf *p* *pizz.*

mf *p* *f* *sf* *p*

c. moi d'abord, Ensui-te lui... pour tous les deux, la mort !

sf *p* *pizz.*

sf *p* *pizz.*

21 Andante molto moderato $\text{♩} = 66$.

Horns in F

Trump.

Tromb.

Tymp.

Violins

Andante molto moderato $\text{♩} = 66$.

arco *pp* *arco* *pp* *arco* *pp*

(with simplicity and very evenly.)

c. En vain pour é-vi- ter les réponses a-

arco *pp*

Violins

c. -mères, En vain tu mê-le-ras, Ce-la ne sert à rien, les car-tes sont sin-cères Et ne men-ti-ront pas!

Violins

c. Dans le li-vre d'en haut si ta page est heu-reu-se, Mê-le et cou-pe sans peur; La carte sous tes doigts se tour-ne-ra joy-

poco sf

Oboes

Tromb.

Violins

c. eu-se, T'annonçant le bonheur! Mais si tu dois mou-rir, Si le mot redou-table Est écrit par le sort,

pp

Bns. *a tempo*

Trump.

Tromb.

Tymp.

a tempo

Violins

(turning up the cards.)

mort ! En-cor En-cor ! Toujours la

pizz. arco

23

Tempo I. $\text{♩} = 112$.

Horns in F

Tymp.

Tempo I.

Violins Soli.

F. Frasquita. *p con grazia*

Me. Mercédès. *p con grazia*

Par- lez en- cor, par-lez mes bel- les ; De l'a-ve- nir don-

mort !

Soli.

Fl. *p*

Ob. *p*

Clar. *p*

Bassoons *p*

Horns in F. *p* *mf*

Trump. *mf*

Tromb. *ppp* *ppp*

Tymp. *ppp* *ppp*

Violins *p* *p* *mf* *mf*

F. *p legg.* *mf*
nez-nous des nou-vel-les, Di-tes-nous qui nous tra-hi-ra ! Di-tes-nous qui nous

Me. *p legg.*
nez-nous des nou-vel-les, Di-tes-nous qui nous tra-hi-ra !

C. *f*
En-cor ! en-cor !

p *p* *mf*

The musical score is divided into two systems. The first system contains piano accompaniment for the first two systems of the score. The second system contains vocal parts for F. (Female), Me. (Male), and C. (Chorus), along with piano accompaniment for the third system of the score.

Lyrics:

F. ai-me-ra ! Par-lez en-cor ! Par-lez en-cor ! Di-tes-nous qui nous tra-hi-ra, Di-

Me. Di-tes-nous qui nous ai-me-ra ! Par-lez en-cor ! Par-lez en-cor ! Di-tes-nous qui nous tra-hi-ra, Di-

C. Le dé-ses-poir ! La mort ! la mort ! En-

Dynamic Markings:

- mf* (mezzo-forte)
- f* (forte)
- pp* (pianissimo)
- legg.* (leggiero)
- p* (piano)
- ff* (fortissimo)

Musical score for "L'Espresso" by Frédéric Chopin, Op. 10, No. 3. The score is in 3/4 time and G major. It features a piano introduction with a waltz-like melody in the right hand and a rhythmic accompaniment in the left hand. The introduction is marked *pp* and *crescendo*. The main section begins with a key signature change to G major and a tempo change to "Allegretto". The melody is marked *mf* and *crescendo molto*. The piece concludes with a *dim.* marking and a final *crescendo molto*.

This musical score is for the piece "L'Espresso" by Maurice Strakosky. It is a full orchestral score with vocal parts. The score is written for piano, violin, and vocal parts (Soprano, Mezzo-Soprano, and Contralto). The piano part is in 4/4 time and features a complex, rhythmic melody. The violin part is in 4/4 time and features a melodic line. The vocal parts are in 4/4 time and feature a melodic line. The score includes dynamic markings such as *f*, *ff*, *dim.*, *mf*, *p*, *pp*, *meno f*, *pizz.*, and *arco*. The score is divided into measures by vertical bar lines. The piano part is written on a grand staff (treble and bass clefs). The violin part is written on a single staff (treble clef). The vocal parts are written on single staves (treble clef). The score includes a key signature of one flat (B-flat) and a time signature of 4/4. The score is for a full orchestra and vocal soloists.

No 20^{bis}. Recitative.

Allegro.

Violins I *f*

Violins II *f*

Violas *f*

Frasquita

Carmen

Eh bien ?

El Dancaïro

Eh bien nous essaye- rons de pas-ser et nous passe-

Cellos *f*

Basses *f*

f

f

f

F.

La route est-el-le

D.

rons Res-te là-haut Jo- sé gar-de les marchandi-ses.

f

f

Horns in A

I.

Violins

F. li-bre ?

D. Oui, mais gare aux sur-pri-ses J'ai sur la brèche ou nous de-vons pas-

Horns in A

II.

Violins

C. Carmen.

D. -ser vu trois doua-niers Il faut nous en de-bar-ras-ser

Pre-nez les bal-lots et par-

Horns in A

Violins

C. -tons Il faut pas-ser nous passe-rons

Violins *cresc.* *dim.* *p* *cresc.* *f*

cresc. *dim.* *p* *cresc.* *f*

cresc. *dim.* *p* *cresc.* *f*

cresc. *dim.* *p* *cresc.* *f*

F. *p* *cresc.* *dim.* *p* *cresc.* *f*

Me. *p* *cresc.* *dim.* *p* *cresc.* *f*

C. *p* *cresc.* *dim.* *p* *cresc.* *f*

Cellos and Basses *cresc.* *dim.* *p* *cresc.* *f*

Tout comme un au- tre il aime à plaire, Il ai- -me à fai-re le galant ; Ah !

Tout comme un au- tre il aime à plaire, Il ai- -me à fai-re le galant ; Ah !

comme un au- tre il aime à plai re, Il aime à plaire Il aime à fai-re le galant ; Ah !

26

Fl. *f*

Ob. *f*

Clar. *f*

Bassoons *f*

Horns in B *f*

Violins *pizz.* *pp* *pizz.* *f* *arco*

pp *pizz.* *f* *arco*

pp *pizz.* *f* *arco*

F. *p* *f*

Me. *p* *f*

C. *p* *f*

Soprani I *f*

Chorus II *f*

f *dim.* *p* *cresc.* *pizz.* *f* *arco*

Laissez-nous passer en a- -vant ! Quant au doua- nier, c'est notre affai- re !

Laissez-nous passer en a- -vant ! Quant au doua- nier, c'est notre af-fai- re !

Laissez-nous passer en a- -vant ! Quant au doua- nier, c'est notre af-fai- re ! Tout

Quant au doua- nier, c'est leur affai- re !

Quant au douanier, quant au doua- nier, c'est leur affai- re ! Tout

406

Fl.

Ob.

Clar.

Bns.

Horns III.

Trump.

Tromb.

Tymp.

Triangle

Drums and Cymbals

Violins

F.

Tout com- me un au- tre- il aime à plaire. Il ai- -me à fai- re le galant, Ah !

C.

comme un au- tre il aime à plai- re, il aime à plaire, Il aime à fai- re le galant, Ah !

Tout com me un au- tre il aime à plaire, Il ai- -me à fai- re le galant ; Ah !

com-me un au- tre il aime à plai- re, il aime à plaire, Il aime à fai- re le galant ; Ah !

[illegible]

The musical score is divided into two systems. The first system consists of 12 staves for the orchestra, including strings, woodwinds, and brass. The second system consists of 12 staves for the vocal soloists and the orchestra. The vocal parts are labeled F. (Soprani I), Me. (Soprani II), and C. (B.). The lyrics are in French and describe a scene where a customs officer (douanier) is being galanted by a man who loves to please.

Orchestra:
 The first system features a complex arrangement of strings, woodwinds, and brass. The second system features a complex arrangement of strings, woodwinds, and brass.

Vocal Soloists:
 F. (Soprani I): Il est galant. Il aime à plaire ! Le douanier sera galant !
 Me. (Soprani II): Il est galant. Il aime à plaire !
 C. (B.): Il est galant. Il aime à plaire !

Lyrics:
 Il est galant. Il aime à plaire ! Le douanier sera galant !
 Il est galant. Il aime à plaire !
 Il est galant. Il aime à plaire !

colla voce - - - - *a tempo*

[illegible]

ppp *poco* *cresc.* *I.* *mf*

poco *cresc.* *I.* *cresc.*

poco *cresc.* *II.* *cresc.*

poco *cresc.* *I.* *cresc.*

cresc. *cresc.* *cresc.* *cresc.* *f*

F. Tout com- me un au- tre il aime à plaire, Il ai- me à fai- re le galant, Lais-

Me. Tout com- me un au- tre il aime à plaire, Il ai- me à fai- re le galant, Lais-

C. com- me un au- tre il aime à plai- re, Il aime à plaire, Il aime à fai- re le galant, Lais-

faire ! Tout com- me un au- tre il aime à plaire, *cresc.* Il aime à fai- re le ga-

Tout comme un au- tre il aime à plaire ! Il aime à fai- re le ga- lant !

cresc. *cresc.*

pp

pp

pp

I.

I.

pp

p legg.

p legg.

p legg.

F. De se laisser pren-dre la tail- le Et d'é-cou-ter un compli- ment. S'il faut aller jusqu'au sourire,

Me. De se laisser pren-dre la tail- le Et d'é-cou-ter un compli- ment. S'il faut aller jusqu'au sourire,

C. De se laisser pren- dre la tail-le Et d'é-cou-ter un compli- ment. S'il faut aller jusqu'au sourire,

[illegible]

Musical score for a vocal and instrumental ensemble. The score includes piano accompaniment and vocal parts for Soprani I, Soprani II, Tenors, and Basses. The music is in 4/4 time with a key signature of two flats. It features dynamic markings like *p*, *mf*, *cresc.*, *molto*, *f*, and *ff*, and includes the lyrics "En a-vant! mar-chons! al-lons! en a-vant, Le doua-".

The score is divided into two systems. The first system contains the piano accompaniment and the vocal parts. The second system contains the vocal parts and the piano accompaniment. The vocal parts are for Soprani I, Soprani II, Tenors, and Basses. The piano accompaniment is for the piano and the orchestra.

The lyrics are:

-ra! En a-vant! mar-chons! al-lons! en a-vant, Le doua-
 -ra! En a-vant! mar-chons! en a-vant! Le doua-
 -ra! En a-vant! mar-chons! Oui, le douanier, oui, le doua-
 -ra! La contreban-de passe-ra! En a-vant! Le doua-
 -ra! La contreban-de passe-ra! Oui, le douanier, oui, le doua-
 Le doua-nier, c'est
 Le doua-nier, c'est

nier, c'est notre af-faire ! Tout comme un au- tre il aime à plaire, Il ai- -me à
 nier, c'est notre af-faire ! Tout comme un au- tre il aime à plaire, Il ai- -me à
 nier, c'est notre af-faire ! Tout comme un au- tre il aime à plai- -re, Il aime à plaire ! Il aime à
 -nier, c'est leur af-fai-re ! Tout comme un au- tre il aime à plai-re, ai- -me à
 nier, c'est leur af-fai-re ! Tout comme un au- tre il aime à plai- re, Il aime à plaire ! Il aime à
 leur af- fai-re ! Comme un autre, il aime à plaire, il aime à fai-re.
 leur af- fai-re ! Comme un autre, il aime à plaire, il aime à fai-re

Musical score for a vocal and piano ensemble. The score is written in G major (one sharp) and 4/4 time. It features multiple staves for piano accompaniment and vocal parts. The lyrics are in French and include the following lines:

fai-re le galant ! Ah ! Laissez-nous passer en a- vant ! Marchons en avant !
 fai-re le galant ! Ah ! Laissez-nous passer en a- vant ! Marchons en avant !
 fai-re le galant ! Ah ! Laissons-nous passer en a- vant ! Marchons en avant !
 fai-re le ga-lant ! Ah ! Laissons-les passer en a- vant ! Marchez en a-
 fai-re le galant ! Ah ! Laissez-les passer en a- vant ! Marchez en a-
 le galant ! Oui, pas- sez en a- vant ! en avant ! en avant !
 le ga-lant ! Oui, pas- sez en a- vant ! en avant ! en a-

The score includes various dynamic markings and performance instructions:

- p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo).
- Performance instructions: *I.* (first time), *cresc.* (crescendo).

[illegible]

This page of musical notation consists of three systems of staves, each containing a grand staff (treble and bass clef) and a single treble staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature.

First System: The grand staff features a complex melodic line in the right hand with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth notes. The single treble staff contains a melodic line with some rests and a final flourish. Dynamic markings include *a. 2.* (allegretto 2.) and *ff* (fortissimo).

Second System: The grand staff continues the melodic and accompanimental themes. The single treble staff has a melodic line with a first ending bracket labeled *I.* and a second ending marked *a. 2.*. The bottom two staves (bass and single treble) contain a rhythmic pattern of eighth notes, with the bass staff also showing a first ending bracket labeled *I.*.

Third System: The grand staff concludes the piece with a final melodic flourish in the right hand and a steady accompaniment in the left hand. The single treble staff has a final melodic line.

Fl. *dim.*

Ob. *dim.*

Clar. *mf* *p*

Bns. *dim.* *mf*

Horns *dim.*

Tymp. *dim.* *pp*

Violins *div. e pizz.* *unis.*

div. e pizz. *unis.*

div. e pizz. *unis.*

Fl. *mf*

Ob. *mf*

Clar. *mf*

Bassoons *mf*

Tymp. *mf*

Violins *dim.*

dim.

dim.

dim.

dim.

This page of a musical score is for a symphony, featuring staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoons, Horns, Tympani (Tymp.), Violins, and Cellos/Double Basses (Cello/Bass). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music is characterized by a variety of dynamic markings, including *dim.* (diminuendo), *pp* (pianissimo), *ppp* (pianississimo), and *arco* (arco). The notation includes a variety of note values, rests, and articulation marks. The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The overall style is that of a classical symphony, with a focus on orchestral texture and dynamics.

Nº 22. Air

Moderato.

Flute I

Flute II

Oboe I

English Horn

2 Clarinets in B flat

2 Bassoons

2 Horns in E flat

2 Horns in B flat (Low)

3 Trombones

Tympani

Violins I

Violins II

Violas

Micaela

Cellos

Basses

Oboes

Clar.

Bassoons

Violins

Mi.

C' est des contrebandiers le re-fuge ordi- nai-re Il est i-

Violins *ffp*

Mi. *ffp*

ci je le verrai Et le de- voir que m'imposa sa mè- re Sans trembler je l'accompli-

ffp

= 32

Andante molto. ♩ = 44.

Fl. *pp*

English Horn *pp*

Clar. *pp*

Horns in E flat *espress. pp*

Horns in B flat *pp*

Tromb. I. *pp*

Tymp. *pppp*

Andante molto. ♩ = 44.

Violins *pp* con sordini div.

Mi. *pp* con sordini div.

-rai.

pp pizz. *pp* con sordini

Fl.
English Horn
Clar.
Horns *ppp*
Violins
Mi. *p*

Je dis que rien ne m'é-pou- van- -te, Je dis hé-

Fl.
Engl. Horn.
Clar.
Horns
Violins
Mi. *sf dim.*

-las ! que je ré-ponds de moi ; Mais j'ai beau fai- - - -re la vail-

Fl.
Engl. Horn.
Clar.
Horns
Violins

Mi.
lan- te, Au fond du cœur je meurs d'ef-froi !

Fl.
Engl. Horn.
Clar.
Horns
Violins

Mi.
poco meno p Seu- -le en ce lieu sau-va- -ge, Tou-te seu-le j'ai peur, mais j'ai tort d'a- voir

poco cresc.
poco cresc.
poco cresc.
poco cresc.
cresc.
cresc.
poco cresc.

Fl. *poco sf dim. p dim.*

Ob. *poco sf dim. p dim.*

English Horn *mf dim. p dim.*

Clar. *mf dim.*

Bassoons *poco sf dim.*

Horns *I. mf dim. p dim.*

Tromb. I. *ppp pp ppp*

Tymp. *pppp*

Violins *unis. poco sf dim. p*

Violas *unis. poco sf dim. p*

Mi *molto f*
peur ; Vous me don- ne- rez du cou- ra- ge, Vous me pro-

poco sf dim.

colla voce *a tempo*

Fl. *pp*

Engl. Horn.

Bns. *pp*

I. *p* *dim.*

Horns *p* *pp* *p* *dim.*

colla voce *a tempo*

Violins *dim.* *senza sordini.*

p > pp *dim. p pochiss. rall.* *mf*

Mi. *tégerez, Sei-gneur ! Je vais*

pp *senza sordini*

pp

Allegro molto moderato. ♩ = 96.

Fl. *p*

Clar. *p*

Bassoons *p cresc.*

Horns in E flat *p cresc.* *f*

Allegro molto moderato. ♩ = 96.

Violins *p* *mf* *f* *ff*

p *mf* *f* *ff*

Mi. *cresc.* *3* *mf* *cresc.* *3*

voir de près cette fem-ime Dont les ar-tifi-ces maudits Ont fi-

p *mf* *f*

arco

Clar. *cresc.*
Bns. *cresc.*
Horn in E flat I. *p cresc. f*

Violins *p mf f ff p dim. p dim. p dim. pp*

Mi. -ni par fai- re un in-fà- -me De celui que j'aimais ja--dis ! Elle

p mf f p p dim. p dim.

riten. un poco

34 a tempo

Fl. *pp*
Engl. Horn *pp*
Clar. *pp*
Horn in B flat (low) I. *pp*

I. espress. p meno p

riten. un poco a tempo

pp pp meno p meno p meno p cresc. p p

Mi. est dangereuse... elle est bel-le !... Mais je ne veux pas avoir peur ! Non, non, je ne veux pas a-voir peur !... Je

pp p espress. p meno p

colla voce *a tempo*

Fl. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

English Horn *f*

Clar. *p* *cresc.* *f*

Bassoons *p* *cresc.* *mf* *f*

Horns in E flat
in B flat (low) *I. 3* *mf* *f* *a 2.*

Tromb. *I.* *mf*

Tymp.

Viols. *cresc.* *f* *dim. molto pp*

cresc. *f* *pp*

cresc. *f* *pp*

Mi. *molto* *ff* *senza rigore* *dim.*
par-le-rai haut devant el-le... Ah! Seigneur, vous me pro-té-ge-rez, Seigneur, vous me pro-té-ge-

cresc. *f* *dim. molto pp*

cresc. *f* *pp*

rall. molto

Tempo I.

Fl. *p* *dim.* *pp*

Engl. Horn. *pp* *dim.* *pp*

Clar. I. *pp* *dim.* *pp*

Bns. *ppp* *dim.* *ppp*

Horns. *p* *pp*

Violins *p* *pp*

Violins *pp* *pizz.*

Mi. *p* *f* *dim.* *molto* *p*

rez ! Ah ! Je dis que rien ne m'é-pou-van-te, Je dis, hé-

-las ! que je ré-ponds de moi ; Mais j'ai beau fai-re la vail-

sf *dim.* *p* *pp*

Fl.

Engl. Horn.

Clar.

Horns

Violins

Mi.

lan- -te, Au fond du cœur je meurs d'ef-froi !

poco cresc.

poco cresc.

poco cresc.

poco cresc.

cresc.

poco meno p

cresc.

Seu- -le en ce lieu sau-va- -ge, Tou-te seu-le j'ai peur, mais j'ai tort d'a-voir

poco cresc.

36

Fl. *poco sf dim. p dim.*

Ob. *poco sf dim. p dim.*

Engl. H. *mf dim. p dim.*

Clar. *mf dim.*

Bassoons *poco sf dim.*

Horns *1. mf dim. dim.*

Tromb. I. *ppp pp ppp*

Tymp. *pppp*

Violins *unis. poco sf dim. p*

Mi. *molto p*
 peur ; Vous me don- nerez du cou- ra- ge, Vous me pro-

poco sf dim.

colla voce *a tempo*

Fl. *pp* *sempre pp*

Engl. Horn. *pp* *sempre pp*

Clar. *pp* *sempre pp*

Horns in E flat *pp* *I. Solo. sempre pp*

colla voce *a tempo*

Violins *dim. pp* *dim. pp* *div.*

p-pp *dim. p poco rit.* *pp* *pp*

Mi. té-ge-rez, Sei-gneur ! Pro-té-gez-moi !

pp

Fl. *pp*

Engl. Horn. *pp*

Clar. *pp*

Horns in E flat *pp*

Violins *sempre pp* *sempre pp*

Vi. *pp*

O Sei-gneur ! don-nez-moi du cou-ra-ge ! Pro-

Fl. *smorz.*

Engl. Horn *smorz.*

Clar. *smorz.*

Horns in E flat

Violins *smorz.* *pizz.*

Mi. *dim.*

té-gez-moi ! O Sei-gneur ! pro-tég-ez-moi ! Sei-

smorz. *pizz.*

Fl. *ppp*

Engl. Horn. *ppp*

Clar. *ppp*

Horns in E flat *ppp* *Soll.* *smorz.*

Violins *ppp* *arco* *ppp* *arco*

Viols. *ppp* *uniss. pizz.* *ppp* *arco*

Mi. *arco* *ppp* *ppp*

-gneur !

Nº 22^{bis}. Recitative.

Allegro.

Flutes

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in F

2 Horns in E

2 Trumpets in B flat

3 Trombones

Allegro.

Violins I

Violins II

Violas

Micaela

Don José

Escamillo

Cellos

Basses

Recit.

Je ne me trompe pas... c'est lui sur ce ro-

Violins

Mi. -cher A moi Jo-sé... Jo-sé je ne puis appro cher Mais que fait-

37

Fl. a 2

Ob.

Clar.

Bassoons

in F

Horns in E

Trump.

Tromb.

Violins

Mi. -il ? il ajus-te il fait feu Ah ! j'ai trop présu-mé de mes forces, mon

Fl.
Ob.
Clar.
Bns.

Horns
Trump.
Tronb.

Violins

(she disappears behind the rocks) *dim.*

Mi.
Dieu.

E.
Escamillo. *Recit.*

Quelques lignes plus

dim. *pizz.* *p*

Fl. *a 2.*
Ob. *ff*
Clar. *ff*
Bns. *ff*
Horn I in F. *ff*
Violins *ff*

J. Don José!
Votre nom répon- dez

E. bas et tout était fi- ni. Eh ! doucement l'ami.

ff

Fl. *pp* 3 *p legg.*

Ob. *pp* 3 *p legg.*

Clar. *pp* 3 *p legg.*

Horns in F *pp* *pizz.* *I. p arco* *pizz.*

Violins *pizz.* *p* *pizz.* *arco* *pizz.*

sempre pizz. *p*

J. *ter.* *p cantando*

E. *pizz.* *arco* *pizz.*

Je ne vous dis pas non. Mais je suis a-mou- reux, mon cher, a la fo- li- e! Et.

38 *poco rit.*

Fl. *poco rit.*

Clar. *poco rit.*

Violins *arco* *arco* *arco* *pp*

E. *poco rit.* *arco* *pp*

ce-lui-la se-rait un pauvre compa- gnon Qui pour voir ses amours ne risquerait sa vi-

pp

a tempo

Fl. *p*

Ob. *p*

Clar. *p*

Bns. *p*

in F

Horns in E flat *p*

a tempo *legg.*

Violins *legg.*

D. José. *p*

J. Celle que vous ai-mez est i-ci ? El-le s'ap-

E. e ! Juste-ment. C'est u-ne Zinga-ra mon cher...

legg. *pp*

39 Un poco meno vivo.

Fl. *p*

Ob. *a2.*

Clar. I. *p*

Bassoons *pp*

Horns

Violins *pizz.* *mf*

J. pel-le ? Carmen !

E. Car-men. Car-men ! oui mon cher. Elle avait pour a-

pizz. *mf* *pizz.* *mf*

Fl.
Clar.
Violins
Solo-Viol. *arco*
pp

J. D. José (*aside*)
pp
Carmen !

E. mant, elle avait pour a-mant Un soldat qui ja-dis a déserté pour el-le Ils s'ado-

Fl.
Ob.
Clar.
Violins
Tutti. *arco*
p *arco*
p *arco*
p

J. Vous l'aimez cepen-

E. raient ! mais c'est fini, je crois, Les amours de Car-men ne durent pas six mois.

arco
p *arco*
p

Fl. *p* *rall.*

Ob. *p*

Clar. I. *p* *I. espress.*

Bns. *p* *pma ben marc.* *dim.* *pp*

Horns *p* *pp*

in E flat

Tromb. *p* *III. Solo.* *ppp* *rall.*

Violins *cresc.* *dim.* *p* *pp*

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

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

J. *cresc.* *dim.* *p*

E. *cresc.* *dim.* *p*

Je l'ai-me ! Vous l'aimez cepen- dant ! Je l'ai-me, oui, mon cher, je l'ai-me, je l'aime à la fo-li-

cresc. *pizz.* *dim.* *p* *pp*

cresc.

40

Tempo I. $\text{♩} = 112$.

Fl.

Ob.

Clar.

Bassoons

Horns *a2.*

Viol. *a2.*

Tempo I. $\text{♩} = 112$.

J. Mais pour nous enle-ver nos fil-les de Bo-hé-me. Sa-vez-vous bien qu'il faut pa-

E. *cello!*

Cellos

Bassoons *a 2.* *colla voce*

Horns *a 2.*

Violins

J. -yer ?... (gaily) Et' que le prix se paie à

E. Soit ! on paie-ra. soit ! on paie- ra.

Celli and Basses *arco*

senza rigore menacingly

poco riten. a tempo

Fl.

Ob.

Bns.

Horns

Trump.

Tromb.

Tymp.

pp
ma ben marcato

poco riten. a tempo

Violins *sfzp* *dim.* *pp pizz.*

J. coups de nava- ja ! (surprised) Comprenez--vous ? (ironically)

E. A coups de navaja ! Le discours est très net. Ce désér-

Celli and Basses *sfzp* *dim.* *pp*

Bsn.

Horns in F

Violins

E.

teur, ce beau soldat qu'elle ai- me, Ou du moins qu'elle aimait, c'est donc

Cellos and Bases

Fl. *p* *cresc. molto* - *rall. molto*

Ob. *p* *cresc. molto* - *f*

Clar. *pp* *cresc. molto* - *f* *dim.* - *p*

Bassoons *p* *cresc. molto* - *f* *dim.* - *p*

Horns in F *p* *cresc. molto* - *f* *dim.* - *p*

Trump. *pp* *cresc. molto* - *f* *dim.* - *p*

Tromb. *pp* *cresc. molto* - *f* *dim.* - *p*

Tymp. *ppp* *cresc. molto* - *f* *dim.* - *p*

arco *pp* *cresc. molto* - *f* *dim.* - *p*

Viol. *pp* *cresc. molto* - *f* *dim.* - *p*

arco *pp* *cresc. molto* - *f* *dim.* - *p*

arco *pp* *cresc. molto* - *f* *dim.* - *p*

D. José. *cresc. molto* - *f* *dim.* - *p*

Oui, c'est moi-mê-me ! *ritenuto* - *molto*

J'en suis ra-vi, mon cher ! j'en suis ravi. mon cher, et le tour est com-

vous ? *pp* *cresc. molto* - *f* *dim.* - *p*

arco *pp* *cresc. molto* - *f* *dim.* - *p*

arco *pp* *cresc. molto* - *f* *dim.* - *p*

41

Allegro. ♩ = 126.

Fl. *f* *pp*

Ob. *f* *pp* *a2.*

Clar. *mf cresc.* *p cresc.* *f* *pp*

Bns. *pp* *cresc.* *a2.* *pp*

Horns *p* *cresc.* *f*

Trump. *pp* *cresc.*

Tromb. *pp*

Tymp. *ppp*

Allegro. ♩ = 126.

Violins *pp* *cresc.* *f* *pp*

pp *cresc.* *f* *pp*

pp *cresc.* *f* *pp*

J. *p* *cresc.* *f* *p*

E. *p* *cresc.* *f* *p*

En- fin ma co- lè-re Trouve à qui par- ler ! Le sang, oui, le sang je l'es-pè-re,

-plet ! Quel- le ma-la-dres- se, J'en ri- rais vrai- -ment ! Cher-cher la maî- tres- se Et trou-

pp pizz. *cresc.* *f arco* *pp*

The musical score is divided into three main systems. The first system (measures 1-12) is a piano introduction. It features a complex texture with multiple staves. The right hand has a melodic line with trills and grace notes, while the left hand provides harmonic support with chords and moving lines. Dynamics include *pp*, *cresc.*, *mf*, and *f*. The second system (measures 13-24) continues the piano introduction, marked "in D." and featuring a *pp* dynamic. The third system (measures 25-36) introduces the vocal parts. The vocal staves (J. and E.) enter with the lyrics. The piano accompaniment continues with a *cresc.* dynamic. The lyrics are in French and describe a search for love and a mistress.

System 1 (Measures 1-12): Piano introduction. Dynamics: *pp*, *cresc.*, *mf*, *f*. Markings: *a2*.

System 2 (Measures 13-24): Piano introduction. Dynamics: *pp*, *cresc.*. Markings: *a2*, *ppp*.

System 3 (Measures 25-36): Vocal entry. Dynamics: *cresc.*, *pp*, *f*. Markings: *pizz.*, *cresc.*, *arco*.

Vocal Lyrics:

J. Va bien-tôt cou-ler ! En- fin ma co- lè-re Trouve à qui par- ler, Le sang, oui, le sang je l'es-pè-re

E. ver, trouver l'a- mant ! Quel- le ma-la-dres- se J'en ri-rai- vrai- -ment ! Cher-cher la maî- tres- se Et trou-

42

[illegible]

First system of musical notation, featuring piano accompaniment with multiple staves and various musical notations including notes, rests, and dynamic markings.

Second system of musical notation, continuing the piano accompaniment with staves and musical notations.

Third system of musical notation, featuring piano accompaniment with staves and musical notations.

J. lez sur vous ! Tant pis pour qui tarde. A pa- rer les coups ! Met-tez-vous en gar-de, Veil-lez sur

E. lez sur vous ! Tant pis pour qui tarde A pa-rer les coups ! Met-tez-vous en gar-de, Veil-lez sur

Fourth system of musical notation, featuring piano accompaniment with staves and musical notations.

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

a 2.

sempre ff

a 2.

sempre ff

ff

ff

ff

sempre ff

sempre ff

sempre ff

J. *ff*
vous ! Al-lons ! en garde ! veil-lez sur vous ! veil-lez sur

E. *ff*
en gar-de Al-lons ! en garde ! veil-lez sur vous ! veil-lez sur

sempre ff

sempre ff

L'istesso tempo.

Musical score for "L'Espresso" by Franz Schubert, Op. 18, No. 14. The score is in 3/4 time, key of D major, and consists of 14 measures. It features a piano (p) and forte (ff) dynamic range. The notation includes various musical symbols such as notes, rests, and dynamic markings.

L'istesso tempo.

L'istesso tempo.

sempre ff

sempre ff

sempre ff

J. *vous !*

E. *vous !*

sempre ff

sempre ff

The musical score is divided into three main systems of piano accompaniment, each consisting of five staves (treble and bass clef). The first system includes eighth-note patterns in the upper staves and a bass line with a 'a 2.' marking. The second system features a more complex piano texture with many beamed sixteenth notes. The third system has a driving piano accompaniment with continuous sixteenth-note patterns in the bass and treble. Dynamics such as *fff* and *ff* are indicated throughout. A stage direction in Spanish is placed between the piano and vocal staves.

(Escamillo's knife snaps. Don José is about to strike him.)

J. _____

E. _____

The vocal parts (J. and E.) are represented by empty staves, indicating they are silent during this section.

Nº 24. Finale.

Moderato. ♩ = 92.

colla voce *a tempo*

2 Flutes

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in F

2 Horns in D

2 Trumpets in B flat

3 Trombones

Tympani

Harps

Moderato. ♩ = 92. *colla voce* *a tempo*

Violins I

Violins II

Violas

Micaela

Frasquita

Mercédès

Carmen

Don José

El Remendado

El Dancaïro

Escamillo

Soprani

Tenors

Basses

Cellos

Basses

muta in E flat

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

Recit. f (arresting Don José's arm.)

Holà ! holà ! Jo-sé !

(to Carmen)

Vrai ! j'ai l'a-me-ra-

Violins *p dim.* *pp* *pp* *cresc.* *dim.*

E. *pp* *pp* *pp* *cresc.* *dim.* *mf* *3*

(happy, and proud; to Don José)

vi-e Que ce soit vous, Car- men, qui me sauviez la vi-- e ! Quant à

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

44

Fl. *p legg.*

Ob. *I. p legg.*

Clar. *p legg.*

Bassoons *p legg.*

Horns in E flat *p legg.*

Violins *p* *p* *p* *cresc.*

E. *p* *p* *p* *cresc.*

toi, beau soldat, Nous sommes manche à man-che, et nous jouerons la bel- le, oui, nous jouerons la bel--

E. *mieux.* Et qui m'aime y viendra ! *(gazing at Carmen.)* Et qui m'ai-me y vien-dra *(coolly, to Don José, who made a menacing gesture.)* l'ami, tiens toi tran-

E. *quill-le !* *(gazing at Carmen.)* *j'ai tout dit.* *oui,* *j'ai tout dit !...*

Clar. I. *pp* *p* *p dim.* *rit.* *a tempo* *p*

Bassoons *pp* *p* *p dim.* *rit.* *a tempo* *p*

Horns *pp* *p* *dim.* *rit.* *a tempo* *p* (muta in G flat)

Violins *pp* *p* *dim.* *rit.* *a tempo* *p*

Viola divisi *pp* *p* *dim.* *rit.* *a tempo* *p*

E. *sf* *p* *p* *rit.* *a tempo* *p*

et je n'ai plus i-ci qu'à faire mes adieux!...

Cellos divisi *pp* *p* *dim.* *rit.* *a tempo* *p*

Basses *pp* *p* *dim.* *rit.* *a tempo* *p*

(Exit Escamillo slowly; Don José tries to attack him, but is held back by El Dancaïro and El Remendado.)

Clar. *pp* *p* *p dim.* *rit.* *a tempo* *p*

Bns. *pp* *p* *p dim.* *rit.* *a tempo* *p*

Violins *pp* *p* *dim.* *rit.* *a tempo* *p*

Viola divisi *pp* *p* *dim.* *rit.* *a tempo* *p*

Cellos divisi *pp* *p* *dim.* *rit.* *a tempo* *p*

Basses *pp* *p* *dim.* *rit.* *a tempo* *p*

Clar. *poco sf*

Bns. *poco sf*

Violins

dim. *p* *dim.*

dim. *p* *dim.*

dim. *p* *dim.*

dim. *p* *dim.*

46

Allegro moderato. $\text{♩} = 120$.

Fl. *a 2* *pp*

Clar. *a 2* *pp*

Bns. *a 2* *pp*

Horns in G flat *pp*

Viol. *pp*

unis.

D. José (to Carmen, menacingly, but restrainedly.) *cresc.*

J. Prends garde à toi... Car-men, je suis las de souffrir

D. Dancaïro.

unis.

En rou-te, en rou-te, il faut par-

[illegible]

cresc. *f*

I. *p cresc.* *f*

cresc. *f*

cresc. *f*

I. *p cresc.* *f*

p cresc. *f*

I. *pp cresc.* *f*

tr

ppp cresc.

cresc. *f*

cresc. *f*

cresc. *f*

Micaëla (Joyously.) f

Don José. (recognizing Micaëla) *Don Jo-sé!*

Mica-ë-la! *Mal-heu-reu-se! Que viens-tu faire i-*

la sur-pri-se est heu-reu-se!

cresc. *f*

Andantino moderato. ♩ = 88.

pp

I.
pp

pp

a 2
f dim. p

pp possibile

I.
ppp

Harp

pp

Andantino moderato. ♩ = 88.

pp

pp

pizz.
p

molto espress.
mf

Mi. Moi je viens te cher-cher ! Là-bas est la chaumiè-re, Où sans ces-- se pri-

J. ci ?

pp

pizz.
p

pp

p

MI. -ant, U- ne mè re, ta mè-re, Pleure, hé-las! sur son en-fant El-le

Musical score for a piano and voice piece. The score is in B-flat major and 4/4 time. It features a piano introduction with a waltz-like melody in the right hand and a bass line in the left hand. The piano part includes a section marked "in G." and another marked "in B flat (low)". The voice part enters with the lyrics "pleu-re et t'ap-pel-le, El-le pleu-re et te tend les bras ! Tu pren-dras pi-tié". The score includes various dynamics such as *pp*, *p*, and *cresc.* (crescendo).

Dynamics and markings: *pp*, *p*, *cresc.*, *in G.*, *in B flat (low)*, *a 2.*, *I.*, *poco cresc.*, *cresc.*, *mf*.

Lyrics: pleu-re et t'ap-pel-le, El-le pleu-re et te tend les bras ! Tu pren-dras pi-tié

[illegible]

Poco animato.

Clar. *pp*

Horns

Poco animato.

Violins *cresc.* *pp legg.*

cresc. *pp legg.*

cresc. *pp legg.*

C. bien, Notre métier ne te vaut rien. Oui, tu devrais par-tir

J. D. José. Tu me dis de la sui-vre !... Tu me dis de la

cresc. *arco* *pp* *arco* *pp*

Fl. I. *pp* *meno p* *cresc.* *f*

Ob. *pp* *meno p* *cresc.* *f*

Clar. I. *pp* *meno p* *cresc.* *f*

Bns. *pp* *meno p* *cresc.* *mf*

Horns *pp* *meno p* *cresc.* *mf*

Tymp. *pp*

Violins *poco cresc.* *cresc. molto* *f*

poco cresc. *cresc. molto* *f*

poco cresc. *cresc. molto* *f*

J. *cresc.* *molto* *risoluto*

sui-vre... Pour que toi... tu puis- ses cou-rir A-près ton nou-vel a-mant ! Non ! non vraiment ! Dût-

Cellos and Basses *poco cresc.* *cresc. molto* *f*

48 Moderato. $\text{♩} = 84$.

Fl.
Ob.
Clar.
Bns.
Horns
Tromb.

Moderato. $\text{♩} = 84$.

Violins

J. Cellos and Basses

-il m'en cou-ter la vi- -e, Non, Car- men, je ne par-ti-rai pas ! Et la

Ob.
Clar.
Bns. I.
Horns in G.
Trump. in B flat

mf espress. *p* *a 2* *pp cresc.* *a 2* *pp cresc.* *a 2* *p cresc.* *p cresc.* *I.* *p cresc.*

Violins

J.

chaî- -né qui nous li-e Nous lie- -ra jus-qu'au tré- pas !... Dût- -il m'en cou-ter la

mf espress. *p* *poco dim.* *cresc.* *pp cresc.* *pp cresc.*

Allegro. ♩ = 120.

Allegro. J. = 120.

Fl. a 2
Ob.
Clar.
Bns.
in G.
Horns
in B flat
Trump.
Tromb.
Tymp.

Violins
Micaëla.
Frasquita.
Mercédès.
Remendado.
Dancaïro.
Soprani
Tenors
Basses

E-cou- te-moi, je t'en prie, Ta mè- re te tend les
Il t'en cou-te-ra la vi-e, José, si tu ne pars
Il t'en cou-te-ra la vi-e, José, si tu ne pars
vi- e, Non, non, non, je ne par-ti- rai pas !
Il t'en cou-te-ra la vi-e, José, si tu ne pars
Il t'en cou-te-ra la vi-e, José, si tu ne pars
Il t'en cou-te-ra la vi-e, José, si tu ne pars
Il t'en cou-te-ra la vi-e, José, si tu ne pars

The musical score is written for a dramatic scene, featuring a piano accompaniment and several vocal parts. The piano part consists of a grand staff (treble and bass clefs) with various dynamics and articulations. The vocal parts are for a soprano (Mi.), a mezzo-soprano (F.), a tenor (Me.), a bass (J.), and a chorus (R. and D.). The lyrics are in French and describe a scene where a chain is broken by a man named José.

Piano Part:

- Measures 1-3: *ff* to *mf*, *ff* to *mf*.
- Measures 4-6: *ff*, *cresc.*, *ff*.
- Measures 7-9: *mf*, *cresc.*, *ff*.
- Measures 10-12: *ff*, *ff*, *ff*.

Vocal Parts:

- Mi. (Soprano):** bras ! Cette chaî- ne qui te lie, José, tu la bri- se- ras ! Hélas ! Jo-
- F. (Mezzo-soprano):** pas, Et la chaîne qui vous li-e Se rompra par ton tré-pas !
- Me. (Tenor):** pas, Et la chaîne qui vous li-e Se rompra par ton tré-pas !
- J. (Bass):** (to Micaëla) Laisse-moi !
- R. (Chorus):** pas, Et la chaîne qui vous li-e Se rompra par ton tré-pas !
- D. (Chorus):** pas, Et la chaîne qui vous li-e Se rompra par ton tré-pas !
- Chorus (R. and D.):** pas, Et la chaîne qui vous li-e Se rompra par ton tré-pas !

Piano Part (Continued):

- Measures 13-15: *mf*, *cresc.*, *ff*.
- Measures 16-18: *mf*, *cresc.*, *ff*.
- Measures 19-21: *mf*, *cresc.*, *ff*.
- Measures 22-24: *mf*, *cresc.*, *ff*.
- Measures 25-27: *mf*, *cresc.*, *ff*.
- Measures 28-30: *mf*, *cresc.*, *ff*.
- Measures 31-33: *mf*, *cresc.*, *ff*.
- Measures 34-36: *mf*, *cresc.*, *ff*.
- Measures 37-39: *mf*, *cresc.*, *ff*.
- Measures 40-42: *mf*, *cresc.*, *ff*.
- Measures 43-45: *mf*, *cresc.*, *ff*.
- Measures 46-48: *mf*, *cresc.*, *ff*.
- Measures 49-51: *mf*, *cresc.*, *ff*.
- Measures 52-54: *mf*, *cresc.*, *ff*.
- Measures 55-57: *mf*, *cresc.*, *ff*.
- Measures 58-60: *mf*, *cresc.*, *ff*.
- Measures 61-63: *mf*, *cresc.*, *ff*.
- Measures 64-66: *mf*, *cresc.*, *ff*.
- Measures 67-69: *mf*, *cresc.*, *ff*.
- Measures 70-72: *mf*, *cresc.*, *ff*.
- Measures 73-75: *mf*, *cresc.*, *ff*.
- Measures 76-78: *mf*, *cresc.*, *ff*.
- Measures 79-81: *mf*, *cresc.*, *ff*.
- Measures 82-84: *mf*, *cresc.*, *ff*.
- Measures 85-87: *mf*, *cresc.*, *ff*.
- Measures 88-90: *mf*, *cresc.*, *ff*.
- Measures 91-93: *mf*, *cresc.*, *ff*.
- Measures 94-96: *mf*, *cresc.*, *ff*.
- Measures 97-99: *mf*, *cresc.*, *ff*.
- Measures 100-102: *mf*, *cresc.*, *ff*.
- Measures 103-105: *mf*, *cresc.*, *ff*.
- Measures 106-108: *mf*, *cresc.*, *ff*.
- Measures 109-111: *mf*, *cresc.*, *ff*.
- Measures 112-114: *mf*, *cresc.*, *ff*.
- Measures 115-117: *mf*, *cresc.*, *ff*.
- Measures 118-120: *mf*, *cresc.*, *ff*.
- Measures 121-123: *mf*, *cresc.*, *ff*.
- Measures 124-126: *mf*, *cresc.*, *ff*.
- Measures 127-129: *mf*, *cresc.*, *ff*.
- Measures 130-132: *mf*, *cresc.*, *ff*.
- Measures 133-135: *mf*, *cresc.*, *ff*.
- Measures 136-138: *mf*, *cresc.*, *ff*.
- Measures 139-141: *mf*, *cresc.*, *ff*.
- Measures 142-144: *mf*, *cresc.*, *ff*.
- Measures 145-147: *mf*, *cresc.*, *ff*.
- Measures 148-150: *mf*, *cresc.*, *ff*.
- Measures 151-153: *mf*, *cresc.*, *ff*.
- Measures 154-156: *mf*, *cresc.*, *ff*.
- Measures 157-159: *mf*, *cresc.*, *ff*.
- Measures 160-162: *mf*, *cresc.*, *ff*.
- Measures 163-165: *mf*, *cresc.*, *ff*.
- Measures 166-168: *mf*, *cresc.*, *ff*.
- Measures 169-171: *mf*, *cresc.*, *ff*.
- Measures 172-174: *mf*, *cresc.*, *ff*.
- Measures 175-177: *mf*, *cresc.*, *ff*.
- Measures 178-180: *mf*, *cresc.*, *ff*.
- Measures 181-183: *mf*, *cresc.*, *ff*.
- Measures 184-186: *mf*, *cresc.*, *ff*.
- Measures 187-189: *mf*, *cresc.*, *ff*.
- Measures 190-192: *mf*, *cresc.*, *ff*.
- Measures 193-195: *mf*, *cresc.*, *ff*.
- Measures 196-198: *mf*, *cresc.*, *ff*.
- Measures 199-201: *mf*, *cresc.*, *ff*.
- Measures 202-204: *mf*, *cresc.*, *ff*.
- Measures 205-207: *mf*, *cresc.*, *ff*.
- Measures 208-210: *mf*, *cresc.*, *ff*.
- Measures 211-213: *mf*, *cresc.*, *ff*.
- Measures 214-216: *mf*, *cresc.*, *ff*.
- Measures 217-219: *mf*, *cresc.*, *ff*.
- Measures 220-222: *mf*, *cresc.*, *ff*.
- Measures 223-225: *mf*, *cresc.*, *ff*.
- Measures 226-228: *mf*, *cresc.*, *ff*.
- Measures 229-231: *mf*, *cresc.*, *ff*.
- Measures 232-234: *mf*, *cresc.*, *ff*.
- Measures 235-237: *mf*, *cresc.*, *ff*.
- Measures 238-240: *mf*, *cresc.*, *ff*.
- Measures 241-243: *mf*, *cresc.*, *ff*.
- Measures 244-246: *mf*, *cresc.*, *ff*.
- Measures 247-249: *mf*, *cresc.*, *ff*.
- Measures 250-252: *mf*, *cresc.*, *ff*.
- Measures 253-255: *mf*, *cresc.*, *ff*.
- Measures 256-258: *mf*, *cresc.*, *ff*.
- Measures 259-261: *mf*, *cresc.*, *ff*.
- Measures 262-264: *mf*, *cresc.*, *ff*.
- Measures 265-267: *mf*, *cresc.*, *ff*.
- Measures 268-270: *mf*, *cresc.*, *ff*.
- Measures 271-273: *mf*, *cresc.*, *ff*.
- Measures 274-276: *mf*, *cresc.*, *ff*.
- Measures 277-279: *mf*, *cresc.*, *ff*.
- Measures 280-282: *mf*, *cresc.*, *ff*.
- Measures 283-285: *mf*, *cresc.*, *ff*.
- Measures 286-288: *mf*, *cresc.*, *ff*.
- Measures 289-291: *mf*, *cresc.*, *ff*.
- Measures 292-294: *mf*, *cresc.*, *ff*.
- Measures 295-297: *mf*, *cresc.*, *ff*.
- Measures 298-300: *mf*, *cresc.*, *ff*.
- Measures 301-303: *mf*, *cresc.*, *ff*.
- Measures 304-306: *mf*, *cresc.*, *ff*.
- Measures 307-309: *mf*, *cresc.*, *ff*.
- Measures 310-312: *mf*, *cresc.*, *ff*.
- Measures 313-315: *mf*, *cresc.*, *ff*.
- Measures 316-318: *mf*, *cresc.*, *ff*.
- Measures 319-321: *mf*, *cresc.*, *ff*.
- Measures 322-324: *mf*, *cresc.*, *ff*.
- Measures 325-327: *mf*, *cresc.*, *ff*.
- Measures 328-330: *mf*, *cresc.*, *ff*.
- Measures 331-333: *mf*, *cresc.*, *ff*.
- Measures 334-336: *mf*, *cresc.*, *ff*.
- Measures 337-339: *mf*, *cresc.*, *ff*.
- Measures 340-342: *mf*, *cresc.*, *ff*.
- Measures 343-345: *mf*, *cresc.*, *ff*.
- Measures 346-348: *mf*, *cresc.*, *ff*.
- Measures 349-351: *mf*, *cresc.*, *ff*.
- Measures 352-354: *mf*, *cresc.*, *ff*.
- Measures 355-357: *mf*, *cresc.*, *ff*.
- Measures 358-360: *mf*, *cresc.*, *ff*.
- Measures 361-363: *mf*, *cresc.*, *ff*.
- Measures 364-366: *mf*, *cresc.*, *ff*.
- Measures 367-369: *mf*, *cresc.*, *ff*.
- Measures 370-372: *mf*, *cresc.*, *ff*.
- Measures 373-375: *mf*, *cresc.*, *ff*.
- Measures 376-378: *mf*, *cresc.*, *ff*.
- Measures 379-381: *mf*, *cresc.*, *ff*.
- Measures 382-384: *mf*, *cresc.*, *ff*.
- Measures 385-387: *mf*, *cresc.*, *ff*.
- Measures 388-390: *mf*, *cresc.*, *ff*.
- Measures 391-393: *mf*, *cresc.*, *ff*.
- Measures 394-396: *mf*, *cresc.*, *ff*.
- Measures 397-399: *mf*, *cresc.*, *ff*.
- Measures 400-402: *mf*, *cresc.*, *ff*.
- Measures 403-405: *mf*, *cresc.*, *ff*.
- Measures 406-408: *mf*, *cresc.*, *ff*.
- Measures 409-411: *mf*, *cresc.*, *ff*.
- Measures 412-414: *mf*, *cresc.*, *ff*.
- Measures 415-417: *mf*, *cresc.*, *ff*.
- Measures 418-420: *mf*, *cresc.*, *ff*.
- Measures 421-423: *mf*, *cresc.*, *ff*.
- Measures 424-426: *mf*, *cresc.*, *ff*.
- Measures 427-429: *mf*, *cresc.*, *ff*.
- Measures 430-432: *mf*, *cresc.*, *ff*.
- Measures 433-435: *mf*, *cresc.*, *ff*.
- Measures 436-438: *mf*, *cresc.*, *ff*.
- Measures 439-441: *mf*, *cresc.*, *ff*.
- Measures 442-444: *mf*, *cresc.*, *ff*.
- Measures 445-447: *mf*, *cresc.*, *ff*.
- Measures 448-450: *mf*, *cresc.*, *ff*.
- Measures 451-453: *mf*, *cresc.*, *ff*.
- Measures 454-456: *mf*, *cresc.*, *ff*.
- Measures 457-459: *mf*, *cresc.*, *ff*.
- Measures 460-462: *mf*, *cresc.*, *ff*.
- Measures 463-465: *mf*, *cresc.*, *ff*.
- Measures 466-468: *mf*, *cresc.*, *ff*.
- Measures 469-471: *mf*, *cresc.*, *ff*.
- Measures 472-474: *mf*, *cresc.*, *ff*.
- Measures 475-477: *mf*, *cresc.*, *ff*.
- Measures 478-480: *mf*, *cresc.*, *ff*.
- Measures 481-483: *mf*, *cresc.*, *ff*.
- Measures 484-486: *mf*, *cresc.*, *ff*.
- Measures 487-489: *mf*, *cresc.*, *ff*.
- Measures 490-492: *mf*, *cresc.*, *ff*.
- Measures 493-495: *mf*, *cresc.*, *ff*.
- Measures 496-498: *mf*, *cresc.*, *ff*.
- Measures 499-501: *mf*, *cresc.*, *ff*.
- Measures 502-504: *mf*, *cresc.*, *ff*.
- Measures 505-507: *mf*, *cresc.*, *ff*.
- Measures 508-510: *mf*, *cresc.*, *ff*.
- Measures 511-513: *mf*, *cresc.*, *ff*.
- Measures 514-516: *mf*, *cresc.*, *ff*.
- Measures 517-519: *mf*, *cresc.*, *ff*.
- Measures 520-522: *mf*, *cresc.*, *ff*.
- Measures 523-525: *mf*, *cresc.*, *ff*.
- Measures 526-528: *mf*, *cresc.*, *ff*.
- Measures 529-531: *mf*, *cresc.*, *ff*.
- Measures 532-534: *mf*, *cresc.*, *ff*.
- Measures 535-537: *mf*, *cresc.*, *ff*.
- Measures 538-540: *mf*, *cresc.*, *ff*.
- Measures 541-543: *mf*, *cresc.*, *ff*.
- Measures 544-546: *mf*, *cresc.*, *ff*.
- Measures 547-549: *mf*, *cresc.*, *ff*.
- Measures 550-552: *mf*, *cresc.*, *ff*.
- Measures 553-555: *mf*, *cresc.*, *ff*.
- Measures 556-558: *mf*, *cresc.*, *ff*.
- Measures 559-561: *mf*, *cresc.*, *ff*.
- Measures 562-564: *mf*, *cresc.*, *ff*.
- Measures 565-567: *mf*, *cresc.*, *ff*.
- Measures 568-570: *mf*, *cresc.*, *ff*.
- Measures 571-573: *mf*, *cresc.*, *ff*.
- Measures 574-576: *mf*, *cresc.*, *ff*.
- Measures 577-579: *mf*, *cresc.*, *ff*.
- Measures 580-582: *mf*, *cresc.*, *ff*.
- Measures 583-585: *mf*, *cresc.*, *ff*.
- Measures 586-588: *mf*, *cresc.*, *ff*.
- Measures 589-591: *mf*, *cresc.*, *ff*.
- Measures 592-594: *mf*, *cresc.*, *ff*.
- Measures 595-597: *mf*, *cresc.*, *ff*.
- Measures 598-600: *mf*, *cresc.*, *ff*.
- Measures 601-603: *mf*, *cresc.*, *ff*.
- Measures 604-606: *mf*, *cresc.*, *ff*.
- Measures 607-609: *mf*, *cresc.*, *ff*.
- Measures 610-612: *mf*, *cresc.*, *ff*.
- Measures 613-615: *mf*, *cresc.*, *ff*.
- Measures 616-618: *mf*, *cresc.*, *ff*.
- Measures 619-621: *mf*, *cresc.*, *ff*.
- Measures 622-624: *mf*, *cresc.*, *ff*.
- Measures 625-627: *mf*, *cresc.*, *ff*.
- Measures 628-630: *mf*, *cresc.*, *ff*.
- Measures 631-633: *mf*, *cresc.*, *ff*.
- Measures 634-636: *mf*, *cresc.*, *ff*.
- Measures 637-639: *mf*, *cresc.*, *ff*.
- Measures 640-642: *mf*, *cresc.*, *ff*.
- Measures 643-645: *mf*, *cresc.*, *ff*.
- Measures 646-648: *mf*, *cresc.*, *ff*.
- Measures 649-651: *mf*, *cresc.*, *ff*.
- Measures 652-654: *mf*, *cresc.*, *ff*.
- Measures 655-657: *mf*, *cresc.*, *ff*.
- Measures 658-660: *mf*, *cresc.*, *ff*.
- Measures 661-663: *mf*, *cresc.*, *ff*.
- Measures 664-666: *mf*, *cresc.*, *ff*.
- Measures 667-669: *mf*, *cresc.*, *ff*.
- Measures 670-672: *mf*, *cresc.*, *ff*.
- Measures 673-675: *mf*, *cresc.*, *ff*.
- Measures 676-678: *mf*, *cresc.*, *ff*.
- Measures 679-681: *mf*, *cresc.*, *ff*.
- Measures 682-684: *mf*, *cresc.*, *ff*.
- Measures 685-687: *mf*, *cresc.*, *ff*.
- Measures 688-690: *mf*, *cresc.*, *ff*.
- Measures 691-693: *mf*, *cresc.*, *ff*.
- Measures 694-696: *mf*, *cresc.*, *ff*.
- Measures 697-699: *mf*, *cresc.*, *ff*.
- Measures 700-702: *mf*, *cresc.*, *ff*.
- Measures 703-705: *mf*, *cresc.*, *ff*.
- Measures 706-708: *mf*, *cresc.*, *ff*.
- Measures 709-711: *mf*, *cresc.*, *ff*.
- Measures 712-714: *mf*, *cresc.*, *ff*.
- Measures 715-717: *mf*, *cresc.*, *ff*.
- Measures 718-720: *mf*, *cresc.*, *ff*.
- Measures 721-723: *mf*, *cresc.*, *ff*.
- Measures 724-726: *mf*, *cresc.*, *ff*.
- Measures 727-729: *mf*, *cresc.*, *ff*.
- Measures 730-732: *mf*, *cresc.*, *ff*.
- Measures 733-735: *mf*, *cresc.*, *ff*.
- Measures 736-738: *mf*, *cresc.*, *ff*.
- Measures 739-741: *mf*, *cresc.*, *ff*.
- Measures 742-744: *mf*, *cresc.*, *ff*.
- Measures 745-747: *mf*, *cresc.*, *ff*.
- Measures 748-750: *mf*, *cresc.*, *ff*.
- Measures 751-753: *mf*, *cresc.*, *ff*.
- Measures 754-756: *mf*, *cresc.*, *ff*.
- Measures 757-759: *mf*, *cresc.*, *ff*.
- Measures 760-762: *mf*, *cresc.*, *ff*.
- Measures 763-765: *mf*, *cresc.*, *ff*.
- Measures 766-768: *mf*, *cresc.*, *ff*.
- Measures 769-771: *mf*, *cresc.*, *ff*.
- Measures 772-774: *mf*, *cresc.*, *ff*.
- Measures 775-777: *mf*, *cresc.*, *ff*.
- Measures 778-780: *mf*, *cresc.*, *ff*.
- Measures 781-783: *mf*, *cresc.*, *ff*.
- Measures 784-786: *mf*, *cresc.*, *ff*.
- Measures 787-789: *mf*, *cresc.*, *ff*.
- Measures 790-792: *mf*, *cresc.*, *ff*.
- Measures 793-795: *mf*, *cresc.*, *ff*.
- Measures 796-798: *mf*, *cresc.*, *ff*.
- Measures 799-801: *mf*, *cresc.*, *ff*.
- Measures 802-804: *mf*, *cresc.*, *ff*.
- Measures 805-807: *mf*, *cresc.*, *ff*.
- Measures 808-810: *mf*, *cresc.*, *ff*.
- Measures 811-813: *mf*, *cresc.*, *ff*.
- Measures 814-816: *mf*, *cresc.*, *ff*.
- Measures 817-819: *mf*, *cresc.*, *ff*.
- Measures 820-822: *mf*, *cresc.*, *ff*.
- Measures 823-825: *mf*, *cresc.*, *ff*.
- Measures 826-828: *mf*, *cresc.*, *ff*.
- Measures 829-831: *mf*, *cresc.*, *ff*.
- Measures 832-834: *mf*, *cresc.*, *ff*.
- Measures 835-837: *mf*, *cresc.*, *ff*.
- Measures 838-840: *mf*, *cresc.*, *ff*.
- Measures 841-843: *mf*, *cresc.*, *ff*.
- Measures 844-846: *mf*, *cresc.*, *ff*.
- Measures 847-849: *mf*, *cresc.*, *ff*.
- Measures 850-852: *mf*, *cresc.*, *ff*.
- Measures 853-855: *mf*, *cresc.*, *ff*.
- Measures 856-858: *mf*, *cresc.*, *ff*.
- Measures 859-861: *mf*, *cresc.*, *ff*.
- Measures 862-864: *mf*, *cresc.*, *ff*.
- Measures 865-867: *mf*, *cresc.*, *ff*.
- Measures 868-870: *mf*, *cresc.*, *ff*.
- Measures 871-873: *mf*, *cresc.*, *ff*.
- Measures 874-876: *mf*, *cresc.*, *ff*.
- Measures 877-879: *mf*, *cresc.*, *ff*.
- Measures 880-882: *mf*, *cresc.*, *ff*.
- Measures 883-885: *mf*, *cresc.*, *ff*.
- Measures 886-888: *mf*, *cresc.*, *ff*.
- Measures 889-891: *mf*, *cresc.*, *ff*.
- Measures 892-894: *mf*, *cresc.*, *ff*.
- Measures 895-897: *mf*, *cresc.*, *ff*.
- Measures 898-900: *mf*, *cresc.*, *ff*.
- Measures 901-903: *mf*, *cresc.*, *ff*.
- Measures 904-906: *mf*, *cresc.*, *ff*.
- Measures 907-909: *mf*, *cresc.*, *ff*.
- Measures 910-912: *mf*, *cresc.*, *ff*.
- Measures 913-915: *mf*, *cresc.*, *ff*.
- Measures 916-918: *mf*, *cresc.*, *ff*.
- Measures 919-921: *mf*, *cresc.*, *ff*.
- Measures 922-924: *mf*, *cresc.*, *ff*.
- Measures 925-927: *mf*, *cresc.*, *ff*.
- Measures 928-930: *mf*, *cresc.*, *ff*.
- Measures 931-933: *mf*, *cresc.*, *ff*.
- Measures 934-936: *mf*, *cresc.*, *ff*.
- Measures 937-939: *mf*, *cresc.*, *ff*.
- Measures 940-942: *mf*, *cresc.*, *ff*.
- Measures 943-945: *mf*

Moderato. ♩ = 84

a 2

mf, *f*, *cresc.*, *ff*

Moderato. ♩ = 84

f, *p*, *cresc.*, *ff*

Mi.
F.
Me.
J.
R.
D.

sé !
José ! prends gar-de !
(ceizing Carmen in a transport of passion.)
Car je suis con-dam-né ! Ah ! je te tiens, fil-le dam-

José ! prends gar-de !
José ! prends gar-de !
José ! prends gar-de !
José ! prends gar-de !
José ! prends gar-de !
José ! prends gar-de !

cresc. f, *mf*, *cresc. f*, *ff*

Fl. Ob. Clar. Bassoons Horns Tromb. Vjol. J.

-né- -e, Je te tiens, et je te for-ce- rai bien A su--bir la des-ti-

mf espress.

Ob. Clar. Bns. Horns in G. Trump. Vjol. J.

-né- -e Qui ri-ve ton sort au mien ! Dût-il m'en coûter la

meno f *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

Allegro. ♩ = 120.

[illegible]

colla voce Moderato. $\text{♩} = 88.$

a 2

p *dim.* *pp*

pp *p* *dim.* *pp*

I. *pp*

colla voce Moderato. $\text{♩} = 88.$

Recit
Micaëla. (authoritatively)

Mi. U-ne parole en-cor, ce se-ra la der-niè-re ! Hé-las ! José, ta mè-re se meurt... et ta mè-re Ne voudrait pas mou-

F. sé !

Me. sé !

R. sé !

D. sé !

sé !

sé !

sé !

sé !

sé !

50

Molto ritenuto.

Allegro moderato. $\text{♩} = 96$

ff

a 2

ff

a 2

ff

a 2

ff

a 2

ff

p

Molto ritenuto.

Allegro moderato. $\text{♩} = 96$.

ff

ff

ff

ff

f

f

f

f

(Don José leads Micaela away; hearing Escamillo's voice, he pauses, hesitating.)

f

y.

Sois conten- te... je pars... mais... nous nous re-ver- rons !

ff

ff

ff

ff

pizz.

ff

pizz.

ff

Fl.

Allegro moderato. ♩ = 108.

mf dim. - molto

Clar.

mf dim. - molto

Tymp.

Allegro moderato. ♩ = 108.

pizz. p

Violins

pizz. p

pizz. p

E. Escamillo (behind the stage, mf)

To-ré- ador en gar- de ! To-ré- ador !

pizz. p

Violins

(Carmen rushes towards him; Don José threateningly bars the way.)

E. To-ré- ador ! Et songe bien, oui, songe en combattant. Qu'un œil noir te re- gar-

Fl.

Ob.

Clar.

Bns.

Horns

Trump.

Tromb.

Tymp.

Violins

The musical score is arranged in four systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bns.). The second system includes Horns, Trumpet (Trump.), and Trombone (Tromb.). The third system includes Tympani (Tymp.). The fourth system includes Violins. The score is in 3/4 time and features a key signature of one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play a more melodic line. The score is marked with dynamic changes from *pp* to *ff* and includes triplets and accents. The piece concludes with a final chord and a fermata.

End of Act III.

Entr'acte.

Allegro vivo $\text{♩} = 80$.

Flute I *ff*

Piccolo *ff*

2 Oboes *ff*

2 Clarinets in A *ff*

2 Bassoons *ff*

2 Horns in F *ff*

2 Horns in D *ff*

2 Trumpets in A *ff*

3 Trombones *ff*

Tympani *ff*

Triangle *ff*

Drums and Cymbals *ff*

Tamburine *ff*

Harps *f*

Allegro vivo $\text{♩} = 80$.

Violins I *ff* pizz.

Violins II *ff* pizz.

Violas *ff* pizz.

Cellos *ff* pizz.

Basses *ff*

Ob. *p espress.*

Tamb. *dimin. molto* *p*

Harp *dimin.* *pp*

Violins *dimin.* *pp*

pp

pp

pp

pizz. *dimin.* *pp*

pp

Piccolo *p*

Ob. *I.* *pp*

Clar. *I.* *pp*

Tamb. *pp*

Harp

Violins

1

p dim.

pp dim.

p

sf dim. molto

I.

pp

pp

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed are Flute (Fl.), Piccolo, Oboe (Ob.), Clarinet (Clar.), Bassoons, Horns (in F. and D.), Trumpets, Trombones (I.), Tympani (Tymp.), Triangle, Tambourine (Tamb.), Harp, Violins, Viola, Cellos, and Basses. The score includes dynamic markings such as *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). It also includes articulation markings like *arco* (arco) and *pizz.* (pizzicato). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The page is numbered 10 in the bottom right corner.

This musical score is for a piano and strings, page 481. It is written in 3/4 time and features a complex arrangement of piano and string parts. The score is divided into five systems, each containing multiple staves for different instruments.

System 1: The piano part (top staves) features a dense texture of sixteenth and thirty-second notes, with dynamics ranging from *ff* (fortissimo) to *p* (piano). The string parts (bottom staves) provide a harmonic foundation with sustained notes and some movement.

System 2: The piano part continues with intricate patterns, including a section marked *a 2* (second ending) and *pp* (pianissimo). The string parts are more active, with some staves showing sixteenth-note patterns.

System 3: The piano part features a section marked *f* (forte) and *p* (piano). The string parts are more active, with some staves showing sixteenth-note patterns.

System 4: The piano part features a section marked *ff* (fortissimo) and *p* (piano). The string parts are more active, with some staves showing sixteenth-note patterns.

System 5: The piano part features a section marked *arco* (arco) and *pizz.* (pizzicato). The string parts are more active, with some staves showing sixteenth-note patterns.

The score includes various dynamics such as *ff* (fortissimo), *f* (forte), *p* (piano), *pp* (pianissimo), and *arco* (arco). It also includes articulations like *pizz.* (pizzicato) and *arco* (arco).

3

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is in F major and 3/4 time. It features a piano introduction in D minor, followed by the main melody in F major. The score includes various musical notations such as trills, slurs, and dynamic markings like "pp" and "dim.".

This page of musical notation is a score for a piano, likely from a 19th-century repertoire. It consists of several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *sf* (sforzando), with crescendos and decrescendos indicated. Performance instructions like *a 2* (second ending) and *dim.* (diminuendo) are present. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation is arranged in a traditional format with multiple staves per system, showing a complex musical texture.

This musical score is arranged in three systems. The first system consists of five staves: a grand staff (treble and bass clef) for the piano, and three staves for the orchestra (two woodwinds and one string). The piano part features a melody with a *cresc.* marking and a *f* dynamic. The woodwinds play a rhythmic pattern of eighth notes. The strings play a steady eighth-note accompaniment. The second system continues the piano melody and the woodwind accompaniment. The third system shows the piano playing a more active role with a melody in the right hand and a bass line in the left hand, while the woodwinds and strings continue their accompaniment. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

f

a2

f

a2

f

f

I. Solo

f

f

ff espress.
arco

ff espress.
arco

ff espress.
arco

ff espress.
arco

f

5

This image shows a page of musical notation, likely a piano score, featuring multiple staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as slurs, ties, and repeat signs. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo), *cresc.* (crescendo), and *fff* (fortississimo). There are also articulation marks, including accents (^) and staccato (stacc.) markings. The score is written in a system of staves, with some staves containing multiple systems of music. The overall style is that of a classical or romantic-era piano composition.

ff

pizz.
sempre ff
pizz.
sempre ff
pizz.
sempre ff
pizz.
sempre ff
pizz.

Piccolo

[illegible]

Fl. *rall. molto* *a tempo pp* *dimin.*

Ob.

Triangle *pp* *smorzando*

Tamb. *pp* *smorzando*

Harp *pp*

Violins *rall. molto* *a tempo* *arco* *smorzando*

Fl. *ppp*

Piccolo *ppp*

Ob. *ppp*

Clar. *ppp*

Bassoons *pppp*

Triangle *ppp*

Tamb. *ppp*

Harp

Violins *ppp*

Act IV.

A square in Sevilla. At back, the walls of the ancient amphitheatre; the entrance to the latter is closed by a long awning.

No 25. Chorus.

Allegro deciso. ♩ = 168.

Flute I

Flute II

2 Oboes

2 Clarinets in A

2 Bassoons

2 Horns in G

2 Horns in D

2 Trumpets in A

Tympani

Allegro deciso. ♩ = 168.

Violins, I

Violins II

Violas

Zuniga

Soprani I. II.

Tenors I. II.

Basses I. II.

Chorus of the Vendors

Cellos

Basses

In case it is desired to introduce a ballet in Act IV, the Chorus is then to sing the text given in italics, omitting the part of Zuniga.

Fl.
Ob.
Clar.
Bassoons
Horns
Trump.
Violins

curtain rises

This system contains measures 1 through 6 of a musical score. The woodwinds (Flute, Oboe, Clarinet, Bassoons) and strings (Horns, Trumpets, Violins) are active. The violins have a melodic line with a crescendo leading into measure 6, where the text "curtain rises" is written above the staff.

Fl.
Ob.
Clar.
Bns.
Horns
Violins

pizz.
sempre *f* pizz.
sempre *f* pizz.
sempre *f*

This system contains measures 7 through 10. The woodwinds and strings continue their parts. In measure 7, the violins play a triplet of eighth notes. In measure 8, the bassoons and horns play a triplet of eighth notes. The violins have a melodic line with a crescendo leading into measure 10, where the text "sempre *f*" is written below the staff.

7

Fl. *ff*

Ob. *a 2* *ff*

Clar. *a 2* *ff*

Bassoons *ff*

Horns *ff*

Trump. *ff*

Tymp. *f*

Violins *ff*

Viola *ff* *arco*

Soprani

Tenors

Basses

A deux cuar-tos !

A deux cuar-tos ! A deux cuar-tos ! A deux cuar-tos !

Bassoons

Horns in G.

Violins

II.

A deux cuar-tos ! A deux cuar-tos ! A deux cuar-tos ! A deux cuar-tos !

A deux cuar-tos ! A deux cuar-tos ! A deux cuar-tos ! A deux cuar-tos ! A deux cuar-tos !

A deux cuar-tos ! A deux cuar-tos ! A deux cuar-tos ! A deux cuar-tos ! A deux cuar-tos !

Fl.

Ob. $f \rightarrow p$

Clar. I.

Bns.

fp

Horns

Trump.

Violins

I.

II.

Des évenails pour s'éven-ter ! Des o-ran-ges pour grignoter !

I.

Le programme a-

Cellos and Basses

The image displays a page from a musical score, likely for the opera 'Les Femmes d'Alger' by Maurice Ravel. The score is written for piano and orchestra, with vocal parts. The music is in 4/4 time and features a variety of dynamics and articulations.

Vocal Parts:

- First Vocalist (Soprano):** The lyrics are "vec les détails !", "De l'eau !", "Des éventails pour s'éven-ter !", and "Des o-ran-ges pour".
- Second Vocalist (Alto):** The lyrics are "Du", "vin !", and "Des cigarettes !".

Instrumental Parts:

- Piano:** The piano part is written in the right hand (treble clef) and left hand (bass clef). It includes a variety of chords, arpeggios, and melodic lines. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and *f>p* (fortissimo to piano).
- Orchestra:** The orchestral parts are written in the right hand (treble clef) and left hand (bass clef). They include a variety of chords, arpeggios, and melodic lines. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and *f>p* (fortissimo to piano).

Rehearsal Marks:

- Rehearsal Mark 1:** The first vocal part begins with the lyrics "vec les détails !".
- Rehearsal Mark 2:** The second vocal part begins with the lyrics "De l'eau !".
- Rehearsal Mark 3:** The first vocal part begins with the lyrics "Des éventails pour s'éven-ter !".
- Rehearsal Mark 4:** The second vocal part begins with the lyrics "Des cigarettes !".

8

8

grignoter !

I. Le programme a-

II. vec les détails !

De l'eau.

I. Du vin !

II. Des cigarettes !

A deux cuar-tos ! A deux cuar-tos ! A deux cuar-tos ! Voy-ez ! à deux cuar- tos ! Se- no-ras et Ca- bal-
 I et II

A deux cuar-tos ! A deux cuar-tos ! Voy-ez ! à deux cuar- tos ! Se- no-ras et Ca-bal-
 I et II

A deux cuar-tos ! Voy-ez ! à deux cuar- tos ! Se- no-ras et Ca-bal-

9

497

p cresc.

p legg.

pp

pp

Zuniga. f

Des o- -ran-ges... vi-te !

le- - - - -ros !

le- - - - -ros !

le- - - - -ros !

En voi-

pp

$\equiv$

Fl.

Ob.

Clar.

Bassoons

Hör.

Violins

div. unis. div.

Sopr. I.

-cier, mer- ci ! Cel-les- ci, Se- ñor, sont plus bel-les ! Des éventails pour s'éventer !

L'ÉPIQUE
 Op. 101

Introduction

Piano

Violin I

Violin II

Viola

Cello

Bass

Double Bass

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Tuba

Snare Drum

Cymbals

Triangle

Castanets

Handbells

Chimes

Harmonium

Organ

Conductor

Soprano

Alto

Tenor

Bass

Chorus

Un bohémien (to Zuniga, who repulses him.)

Zuniga.

Ho-là ! des é-ven-tails !

Vou-lez- vous aus-

501

11

cresc.

f

a 2

f

a 2

f

cresc.

I.

p cresc.

cresc.

f

a 2

f

cresc.

f

f

f

I et II

I.

A deux cuar-tos ! A deux cuar-tos ! A deux cuar-tos ! A deux cuar-tos ! Voy-ez à

I et II

A deux cuar-tos ! A deux cuar-tos ! Voy-ez à

si des lor-gnet-tes ?

A deux cuar-tos ! Voy-ez à

1. 2.

f *cresc.* *f*

1. 2.

deux cuar-tos ! Se-no-ras et Ca-bal-le -ros ! -ros !

deux cuar-tos ! Se-no-ras et Ca-bal-le -ros ! -ros !

deux cuar-tos ! Se-no-ras et Ca-bal-le -ros ! -ros !

Musical score for a piano and vocal ensemble. The score consists of six systems. The first four systems are instrumental, featuring a piano with multiple staves. The fifth system introduces vocal parts with lyrics in French. The sixth system continues the instrumental accompaniment. Dynamics include fortissimo (ff) and piano (p). The key signature has one sharp (F#).

System 1: Instrumental piano accompaniment. Dynamics: *ff*.

System 2: Instrumental piano accompaniment. Dynamics: *ff*.

System 3: Instrumental piano accompaniment. Dynamics: *ff*.

System 4: Instrumental piano accompaniment. Dynamics: *ff*.

System 5: Vocal entry. Lyrics: *A deux cuar-tos ! A deux cuar-tos ! A deux cuar-tos ! Voy-ez ! voy-ez !*. Dynamics: *ff*.

System 6: Instrumental piano accompaniment. Dynamics: *ff*.

This page of musical notation, numbered 504, contains five systems of staves. The first system consists of five staves: a grand staff (treble and bass clefs) and three single staves. The second system also has five staves, with the first two forming a grand staff. The third system has three staves, with the first two as a grand staff. The fourth system has three staves, with the first two as a grand staff. The fifth system has two staves, both in bass clef. The notation includes various note values, rests, and dynamic markings such as 'a 2' and 'f'. There are also some editorial markings like '.....' above notes.

No 26. March and Chorus.

Allegro giocoso. ♩ = 116.

[illegible]

Allegro giocoso.

Violins I

Violins II

Violas

Mercédès

Carmen

Escamillo

Chorus of the Children

Sopranos (children)

Sopranos I et II (women)

Tenors I. II.

Basses I. II.

Cellos

Basses

The musical score is written for a full orchestra and vocal soloists. The key signature is D major (two sharps) and the time signature is 2/4. The score includes parts for Violins I and II, Violas, Mercédès, Carmen, Escamillo, Chorus of the Children (Sopranos, Tenors, Basses), Cellos, and Basses. The score shows the beginning of the scene with various musical notations, including rests, notes, and dynamic markings like 'ppp' and 'pp'.

The musical score is for a piano and voice piece. It begins with a piano introduction in G major (one sharp) and 3/4 time. The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody starts with a series of eighth notes, followed by a more complex pattern. The left-hand accompaniment consists of a steady eighth-note pattern. The piano introduction is marked with *p* (piano) and *legg.* (leggiero). The vocal melody enters in the third measure, marked with *pp* (pianissimo). The lyrics are in French: "ci ! les voi-ci ! Voici la qua- dril- - -le !". The piano part continues with a series of chords and single notes, marked with *pp* and *p*. The vocal melody continues with a series of notes, marked with *pp* and *p*. The piano part concludes with a series of chords and single notes, marked with *pp* and *p*.

ci ! les voi-ci ! Voici la qua- dril- - -le !

The musical score is written for piano and voice. The piano part begins with a series of arpeggiated chords in the right hand, while the left hand provides a steady bass line. The key signature is D major (two sharps) and the time signature is 3/4. The vocal part enters with the lyrics "Voici la quadrille!" and is written in a simple, melodic style. The piano accompaniment for the vocal part consists of arpeggiated chords. The score is divided into systems, with the vocal part and piano accompaniment for the vocal part appearing in the lower systems. The piano introduction is marked with a forte (f) dynamic. The vocal part is marked with a crescendo (cresc.) and a forte (f) dynamic. The piano accompaniment for the vocal part is marked with a forte (f) dynamic. The score ends with a final chord in the piano part.

Voici la qua- dril- -le !
Voici la qua-dril- -le !
Voici la qua-dril- -le !

[illegible]

le soleil bril-le ! En l'air, en l'air, en l'air, en l'air to-ques et sombre-ros ! Les voi-ci ! voi-

I. le soleil bril-le ! En l'air, en l'air, en l'air, en l'air to-ques et sombre-ros ! Les voi-ci ! voi-

le soleil bril-le ! en l'air, en l'air, en l'air to-ques et sombre-ros ! Les voi-ci ! voi-

le soleil bril-le ! en l'air to-ques et sombre-ros ! Les voi-ci ! voi-

ci la quadril-le, La quadril-le des To-re-ros ! Les voici !

ci la quadril-le, La quadril-le des To-re-ros ! Les voici !

ci la quadril-le, La quadril-le des To-re-ros ! Les voici ! Les voici !

ci la quadril-le, La quadril-le des To-re-ros ! Les voici ! Les voi-ci ! Les voi-ci !

— The words of the chorus indicate the stage-arrangement.)

This page of musical notation consists of three systems of staves, each containing a grand staff (treble and bass clefs) and a single bass staff. The key signature is two sharps (F# and C#). The first system features a complex, fast-moving melody in the treble clef, with the bass clef providing a steady accompaniment. The second system shows a more rhythmic and melodic progression, with the bass clef continuing its accompaniment. The third system includes a 'div.' (divisi) marking, indicating a change in the texture or a split in the sound. The notation is dense and detailed, with many notes and rests.

First system of musical notation, measures 1-6. The score includes a treble staff and a bass staff. The treble staff contains a melody with a piano (*p*) dynamic marking at measure 4. The bass staff contains a bass line with a piano (*p*) dynamic marking at measure 4. There are also some chords in the treble staff.

Second system of musical notation, measures 7-12. The score includes a treble staff and a bass staff. The treble staff contains a melody with a piano (*p*) dynamic marking at measure 7. The bass staff contains a bass line with a piano (*p*) dynamic marking at measure 7. There are also some chords in the treble staff.

Third system of musical notation, measures 13-18. The score includes a treble staff and a bass staff. The treble staff contains a melody with a piano (*p*) dynamic marking at measure 13. The bass staff contains a bass line with a piano (*p*) dynamic marking at measure 13. There are also some chords in the treble staff.

Fourth system of musical notation, measures 19-24. The score includes a treble staff and a bass staff. The treble staff contains a melody with a piano (*p*) dynamic marking at measure 19. The bass staff contains a bass line with a piano (*p*) dynamic marking at measure 19. There are also some chords in the treble staff.

Children.

f con molto ritmo

Voi-ci, débou- chant sur la pla-ce, Voi-ci d'abord, marchant au pas,

Fifth system of musical notation, measures 25-30. The score includes a treble staff and a bass staff. The treble staff contains a melody with a piano (*p*) dynamic marking at measure 25. The bass staff contains a bass line with a piano (*p*) dynamic marking at measure 25. There are also some chords in the treble staff.

f

pp

f

a 2

f

a 2

f

f

ff

Voi-ci d'a- bord marchant au pas, L'al-guazil à vi- lai-ne fa-ce. A bas ! à bas ! à bas ! à bas !

Soprani

Chorus

Tenors

Basses

ff

A bas l'Al-gua-

ff

A bas l'Al-gua-

arco

16

pp cresc. molto

pp cresc. molto

a 2.

a 2.

cresc. molto

cresc. molto

pp cresc. molto

pp cresc. molto

ff

ff

ff

ff

pp cresc. molto

pp cresc. molto

pp cresc. molto

ff

ff

A bas ! à bas ! à bas ! à bas !

Tutti

zile ! à bas !

Oui ! à bas ! à bas ! à bas ! à

zile ! à bas !

A bas ! à bas ! à bas ! à bas ! à

pp cresc. molto

pp cresc. molto

[illegible]

This musical score is for a piano and voice ensemble, spanning page 518. It is written in the key of D major (two sharps) and 4/4 time. The score is organized into four systems, each containing staves for piano accompaniment and vocal parts.

System 1: The piano part features a complex, flowing melody in the right hand, primarily composed of eighth and sixteenth notes, with a steady eighth-note bass line in the left hand. The vocal part consists of a single melodic line with a long, sustained note at the beginning of the system.

System 2: The piano accompaniment continues with a similar rhythmic pattern. The vocal part is represented by a single melodic line with various rests and notes.

System 3: The piano part maintains its intricate texture. The vocal part includes a section marked "div." (divisi), where the vocal line splits into multiple parts, indicated by the notation and the "div." label.

System 4: The final system shows the piano part concluding with a series of chords and a final melodic flourish. The vocal part also concludes with a final melodic phrase.



First system of musical notation, featuring five staves. The top four staves are grouped by a brace on the left. The music is in 4/4 time, with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A measure in the fourth staff contains the marking "a 2".



Second system of musical notation, featuring five staves. The top four staves are grouped by a brace on the left. The music continues in 4/4 time with the same key signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A measure in the fourth staff contains the marking "a 2".



Third system of musical notation, featuring three staves. The music continues in 4/4 time with the same key signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



Fourth system of musical notation, featuring five staves. The top four staves are grouped by a brace on the left. The music continues in 4/4 time with the same key signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A measure in the fourth staff contains the marking "unis.".

Clar. *a 2. espress.*

Bns. *a 2. espress.*

Trump.

Tromb. I.

III.

Violins

espress.

Tenors

Basses

Et puis sa-lu- ons au pas- sa-- ge, Sa-lu- -ons les har-dis Chu- -los !

Et puis sa-lu- ons au pas- sa-- ge, Sa-lu- -ons les har-dis Chu- -los !

f espress.

Clar.

Bassoons

Trump.

Tromb.

Violins

Bra- vo ! vi- va ! gloire au cou- ra- ge ! Voi-ci les har- -dis Chu-

Bra- vo ! vi- va ! gloire au cou- ra- ge ! Voi-ci les har- -dis Chu-

18

Fl.

Picc.

Ob.

Clar.

Bns.

in A.

Horns in E.

Trump.

Tromb.

Tymp.

Triangle

Drums and Cymbals

Violins

Soprani

Tenors

Basses

los !

los !

Vo-yez les Banderil- le- ros, Vo- yez quel air de crâ-ne- los !

Children.

Vo-yez !

ri-e ! Vo-yez ! Vo-yez ! Vo-yez !

quels regards, et de quel é-clat E-tin-cel-le la

Musical score for a piece in D major, featuring piano and vocal parts. The score includes dynamic markings like *mf*, *cresc.*, *f*, and *ff*, and tempo markings like *a 2*. The lyrics are in French and describe a battle scene.

The score is divided into two systems. The first system consists of two systems of piano accompaniment (treble and bass staves) and a vocal line (treble staff). The second system consists of two systems of piano accompaniment and a vocal line.

The lyrics are:

Vo-yez
 bro-de-ri- e De leur cos- tu-me de com- bat ! Voi-ci les Ban-de- ril-le-
 Vo-yez
 Voi-ci les Ban-de- ril-le-

[illegible]

This page of musical notation is divided into three systems, each containing five staves. The first system (top) features a grand staff with three treble clefs and one bass clef, all in a key signature of three sharps (F#, C#, G#). The notation includes complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and dynamic markings such as *sf* (sforzando) and *f* (forte). The second system (middle) consists of four staves, with the first three in treble clef and the fourth in bass clef. It features a more rhythmic, chordal texture with many eighth and sixteenth notes, and some dynamic markings like *f* and *sf*. The third system (bottom) returns to a grand staff with three treble clefs and one bass clef, continuing the complex rhythmic patterns seen in the first system, with dynamic markings like *f* and *sf*.

The musical score is arranged in four systems. The first system contains five staves: three grand staves (treble and bass clef) and two single staves. The second system contains five staves: three grand staves and two single staves. The third system contains five staves: three grand staves and two single staves. The fourth system contains five staves: three grand staves and two single staves.

First System: The piano accompaniment features a complex rhythmic pattern in the right hand, with a *a 2* marking. The left hand has a steady eighth-note accompaniment. The vocal parts (Soprani, Chorus Tenors, Basses) are mostly silent.

Second System: The piano accompaniment continues with a *p* (piano) dynamic marking. The vocal parts remain silent.

Third System: The piano accompaniment continues with a *p* (piano) dynamic marking. The vocal parts remain silent.

Fourth System: The piano accompaniment continues with a *p* (piano) dynamic marking. The vocal parts enter with the lyrics "Une autre quadrille s'avance !". The Soprani part has a *mf* (mezzo-forte) dynamic marking. The Chorus Tenors part has a *mf* (mezzo-forte) dynamic marking. The Basses part has a *mf* (mezzo-forte) dynamic marking. The lyrics "uneis." are also present in the Chorus Tenors part.

Children. The Children's part enters with the lyrics "Une autre quadrille s'avance !". The part has a *mf* (mezzo-forte) dynamic marking and includes a triplet of eighth notes.

Soprani The Soprani part enters with the lyrics "Une autre quadrille s'avance !". The part has a *mf* (mezzo-forte) dynamic marking.

Chorus Tenors The Chorus Tenors part enters with the lyrics "Une autre quadrille s'avance !". The part has a *mf* (mezzo-forte) dynamic marking.

Basses The Basses part enters with the lyrics "Une autre quadrille s'avance !". The part has a *mf* (mezzo-forte) dynamic marking.

a 2
p *cresc.* *sf* *dim.* *p*
f *dim.*
f *dim.*
pp
pppp

Soprani I
II autre quadrille s'a-vance !
Vo-yez les Pi-ca- dors ! Ah ! comme ils sont
cresc. *f* *mf*
Comme ils sont beaux ! *dim.* Comme ils

Tenors
autre quadrille s'a-vance !
Vo-yez les Pi-ca-dors !
cresc. *f* *mf*
Comme ils sont beaux ! *dim.* Comme ils

Basses
Vo-yez les Pi-ca-dors ! Comme ils sont
f *dim.*

The musical score is written for a piano and voice. The piano part consists of two systems of staves. The first system has a treble and bass staff, with the bass staff containing the main melody and the treble staff providing harmonic support. The second system also has a treble and bass staff, with the bass staff continuing the melody and the treble staff providing harmonic support. The vocal part is written on a single staff with French lyrics. The lyrics are:

beaux ! Ah ! vo-yez, comme ils sont beaux !
 vont du fer de leur lan--ce, Har-ce-ler le flanc des tau-reaux !
 beaux ! Comme ils vont du fer de leur lance Har-ce-ler le flanc des tau-reaux !
 vont du fer de leur lan--ce, Har-cé-ler le flanc des tau-reaux !
 beaux ! Comme ils vont du fer de leur lance Har-ce-ler le flanc des tau-reaux !

The score includes various dynamic markings: *p* (piano), *dim.* (diminuendo), *pp* (pianissimo), *f* (forte), *cresc.* (crescendo), and *mf* (mezzo-forte). The tempo is marked *a 2* (allegretto). The key signature is D major (two sharps).

The musical score is written for piano and voice. The piano part is in G major (one sharp) and 3/4 time. The score is divided into two systems. The first system consists of two systems of piano accompaniment. The second system consists of a vocal melody and a piano accompaniment. The vocal melody is in G major and 3/4 time. The lyrics are "L'E-spa-- -da !". The piano accompaniment in the second system is in G major and 3/4 time. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings.

System 1:

- Staff 1: Treble clef, G major, 3/4 time. Contains a piano introduction with a melody starting on G4, moving to A4, B4, and C5, then descending.
- Staff 2: Treble clef, G major, 3/4 time. Contains a piano introduction with a melody starting on G4, moving to A4, B4, and C5, then descending.
- Staff 3: Treble clef, G major, 3/4 time. Contains a piano introduction with a melody starting on G4, moving to A4, B4, and C5, then descending.
- Staff 4: Bass clef, G major, 3/4 time. Contains a piano introduction with a melody starting on G2, moving to A2, B2, and C3, then ascending.

System 2:

- Staff 1: Treble clef, G major, 3/4 time. Contains a vocal melody starting on G4, moving to A4, B4, and C5, then descending. The lyrics "L'E-spa-- -da !" are written below the staff.
- Staff 2: Treble clef, G major, 3/4 time. Contains a piano accompaniment with a melody starting on G4, moving to A4, B4, and C5, then descending.
- Staff 3: Treble clef, G major, 3/4 time. Contains a piano accompaniment with a melody starting on G4, moving to A4, B4, and C5, then descending.
- Staff 4: Bass clef, G major, 3/4 time. Contains a piano accompaniment with a melody starting on G2, moving to A2, B2, and C3, then ascending.

mf

f

I.

mf

f

p

mf

a poco a poco cresc.

a poco a poco cresc.

a poco a poco cresc.

Children.

Soprani I et II

I. f

II. f

Esca- mil-
lo !

L'E-spa-- da !

Es-ca- mil-lo !

Esca-

Es-ca-mil-lo !

a poco a poco cresc.

a poco a poco cresc.

f *cresc.* *ff* *a 2* *ff* *a 2* *ff* *a 2* *ff*

f *cresc.* *ff* *a 2* *ff* *a 2* *ff* *a 2* *ff*

f *cresc.* *ff* *a 2* *ff* *a 2* *ff* *a 2* *ff*

f *cresc.* *ff* *a 2* *ff* *a 2* *ff* *a 2* *ff*

mf *cresc.* *ff*

f *cresc.* *ff* *cresc.* *ff* *cresc.* *ff*

ff *con molto ritmo*

Esca -mil--- -lo ! C'est l'E- spa-da,

Esca -mil--- -lo ! C'est l'E- spa-da,

-mil-lo ! Esca -mil--- -lo ! C'est l'E- spa-da,

Esca -mil--- -lo ! C'est l'E- spa-da,

f *cresc.* *ff*

la fi-ne la-me, Ce- lui qui vient ter- mi-ner tout, Qui paraît à la fin du

la fi-ne la-me, Ce- lui qui vient ter- mi-ner tout, Qui paraît à la fin du

la fi-ne la-me, Ce- lui qui vient ter- mi-ner tout, Qui paraît à la fin du

la fi-ne la-me, Ce- lui qui vient ter- mi-ner tout, Qui paraît à la fin du

dra-me Et qui frappe le dernier coup ! Vive Escalade

dra-me Et qui frappe le dernier coup ! Vive Escalade

dra-me Et qui frappe le dernier coup ! Vive Escalade

dra-me Et qui frappe le dernier coup ! Vive Escalade

mil-lo ! Vive Esca-mil-lo ! Ah ! bra-vo ! Les voi-ci ! voi-ci la quadril-le,

mil-lo ! Vive Esca-mil-lo ! Ah ! bra-vo ! Les voi-ci ! voi-ci la quadril-le,

mil-lo ! Vive Esca-mil-lo ! Ah ! bra-vo ! Les voi-ci ! voi-ci la quadril-le,

mil-lo ! Vive Esca-mil-lo ! Ah ! bra-vo ! Les voi-ci ! voi-ci la quadril-le,

La qua-dril-le des To-ros ! Sur les lan-ces, le soleil bril-le ! En l'air, en l'air, en l'air, en

I. Tutti.

En l'air, en l'air, en l'air, en

En l'air, en l'air, en

En

The musical score is written for a song, featuring a piano accompaniment and vocal parts. The key signature is one sharp (F#), and the time signature is 2/4. The piano part consists of two systems of staves, each with a grand staff (treble and bass clef). The vocal part consists of four staves, each with a single line of music. The lyrics are in French and are repeated across the four vocal staves.

Piano Accompaniment:

- System 1:** The first system of piano accompaniment features a complex, flowing melody in the right hand, with many sixteenth and thirty-second notes. The left hand provides a steady bass line with eighth notes.
- System 2:** The second system continues the piano accompaniment, with the right hand playing a series of chords and the left hand maintaining the bass line.

Vocal Parts:

- Staff 1:** The first vocal part begins with a melodic line that follows the piano accompaniment. It includes the lyrics: "l'air to-ques et sombre-ros ! Les voi-ci ! voi-ci la quadrille, La quadril-le des To-re-ros !".
- Staff 2:** The second vocal part follows a similar melodic line, with the lyrics: "l'air to-ques et sombre-ros ! Les voi-ci ! voi-ci la quadrille, La quadril-le des To-ros !".
- Staff 3:** The third vocal part follows a similar melodic line, with the lyrics: "l'air to-ques et sombre-ros ! Les voi-ci ! voi-ci la quadril-le, La quadril-le des To-re-ros !".
- Staff 4:** The fourth vocal part follows a similar melodic line, with the lyrics: "l'air to-ques et sombre-ros ! Les voi-ci ! voi-ci la quadrille, La qua-dril-le des To-re-ros !".

Lyrics:

l'air to-ques et sombre-ros ! Les voi-ci ! voi-ci la quadrille, La quadril-le des To-re-ros !

l'air to-ques et sombre-ros ! Les voi-ci ! voi-ci la quadrille, La quadril-le des To-ros !

l'air to-ques et sombre-ros ! Les voi-ci ! voi-ci la quadril-le, La quadril-le des To-re-ros !

l'air to-ques et sombre-ros ! Les voi-ci ! voi-ci la quadrille, La qua-dril-le des To-re-ros !

24

This page of a musical score is for a symphony orchestra and vocal soloists. The key signature is G major (one sharp) and the time signature is 2/4. The score is written for multiple staves, including the vocal soloists and the orchestra.

The vocal parts (Soprano, Alto, Tenor, and Bass) are at the top of the page. They are marked with dynamics such as *p* (piano), *cresc. molto* (crescendo molto), *ff* (fortissimo), and *sempre ff* (sempre fortissimo). The lyrics for the vocal parts are:

Soprano: *Vive Esca--mil- - - - -lo ! Ah ! Vive Esca--mil- - - - -*
 Alto: *Vive Esca--mil- - - - -*
 Tenor: *Vive Esca--mil-lo ! Ah !*
 Bass: *Vive Esca--mil- - - - -lo ! Ah !*

The orchestral parts include strings, woodwinds, and brass. The strings are marked with *fp* (forzando piano) and *cresc. molto*. The woodwinds and brass are marked with *ff* and *sempre ff*.

-lo ! Vive Es-ca-mil-lo ! Bra-vo ! Vi-va ! bra-vo ! bra- - -
 -lo ! Vive Es-ca-mil-lo ! Bra-vo ! Vi-va ! bra-vo ! bra- - -
 mil-lo ! Bra-vo ! Vi-va ! bra-vo ! bra- - -
 mil-lo ! Bra-vo ! Vi-va ! bra-vo ! bra- - -

This musical score page, numbered 539, features a piano accompaniment and a vocal line. The piano part is written for four staves (two grand staves), with the right hand playing a complex, flowing melody and the left hand providing a steady bass line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line consists of four staves, with the first three staves representing different vocal parts (Soprano, Alto, and Tenor) and the fourth staff representing the Bass. The vocal parts enter with the lyrics "-vo !" and continue with a melodic line. The piano accompaniment includes various musical notations such as eighth notes, sixteenth notes, and rests. A dynamic marking "I. dim. molto" is present in the piano part, indicating a gradual decrease in volume. The score is arranged in a system of two systems, each containing four staves for the piano and four staves for the voice.

I. dim. molto

-vo !

-vo !

-vo !

-vo !

Andantino quasi Allegretto. ♩ = 104.

Horn in A.

Violins

Violas div.

Escamillo (to Carmen.)
pespress.

E. Si tu m'ai-mes, Car-men, si tu m'ai-mes, Car-men, tu pour-ras, tout à l'heu-re, E-tre

Cellos div. *pespress.*

Basses *p*

Fl. I. *pp*

Violins *pespress.*

Violas *pespress.*

un. *p*

C. Carmen. *pespress.*

Ah je t'aime Esca-

E. fiè-re de moi ! Si tu m'ai--mes, si tu m'ai-mes !

Cellos *pp*

un. *p*

Basses *pp*

Violins

Violas

C. Cellos

Basses

-mil-lo, je t'aime et que je meu-re, Si j'ai ja-mais ai-mé quelqu'un autant que

Flute I. *breve*

Flute II. *p*

Clar. *a 2.*

Bassoons *f*

Horns in E. *a 2.*

Trump. *f*

26 Moderato. ♩ = 100.

Violins *pp*

Violas *pp*

C. Escamillo. *pp*

E. Chorus *pp*

Bass. *ff*

Place ! place au seigneur Al-ca-de !

toi ! Ah ! je t'ai--me Oui, je t'ai--me !

Ah ! je t'ai--me Oui, je t'ai--me !

Flute I. *pp*

Flute II. *pp*

Bassoons

Trump. I *pp possibile*

Violins *pp pizz.*

Violas *pp pizz.*

(The Alcalde appears at back, accompanied by guards; he enters the amphitheatre, followed by toreadors and the crowd. Frasquita, *sotto voce* Car-men,

F. *pizz. pp*

Fl. *pp*

Bassoons

Trump. I *sempre pp*

Violins

Violas

F. un bon conseil... ne reste pas i- ci. Mercédès. *sotto voce*

Me. *sotto voce*

C. Carmen. *sotto voce* Il est

Et pour-quoi s'il te plait ?

Fl.

Bassoons

Trump.

Violins

Me.

là Carmen. Lui ! Don José ! dans la foule il se ca-che, re-gar-de...

C.

Qui donc ?

27

Fl.

Bassoons

Trump.

Violins

Me.

Frasquita. Prends gar- de !

C.

Carmen. 3 Oui, je le vois. Je ne suis pas femme à trembler devant lui...

Fl. *pp* *sempre pp*

Clar. I. *pp*

Bassoons I. *pp*

Trump. I. *pp*

Violins *cresc. sf dim. pp* *pizz.*

Me. *Mercedes.*

C. *Carmen.* Je l'at-tends, et je vais lui par-ler. Car-men, crois-

cresc. sf dim. pp *pizz.*

pp

Fl. *pp possibile*

Bassoons

Trump. *pp possibile*

Violins

Me. -moi prends gar- de ! *Frasquita.*

F. *Carmen.* Prends gar- de !

C. Je ne crains rien !

Poco stringendo.

sempre *pp*

p *cresc. molto*

mf *cresc. molto*

p *cresc. molto*

In A.
Horns
in E.

p *cresc. molto*

p *cresc. molto*

p *cresc. molto*

p *cresc. molto*

p *cresc. molto*

Poco stringendo.

arco
pp *cresc. molto*

arco
pp *cresc. molto*

arco
pp *cresc. molto*

arco
pp *cresc. molto*

arco
p *cresc. molto*

Tempo I. Allegro. ♩ = 116.

Fl.

Piccolo

ff

mf dim.

ff

mf dim.

ff

a2.

ff

a2.

ff

I.

mf dim.

I.

mf dim.

f

f

mf dim.

Tempo I. Allegro. ♩ = 116.

Tempo d' Andante. F# C# 2/4

ff *f* *dim.* *p*

(The crowd has entered the amphitheatre; Frasquita and Mercedes also go in. Carmen and Don José are left alone.)

ff *f* *dim.* *p*

Fl.
Piccolo
Clar.
Bassoons
in A.
Horns in E.
Triangle
Violins
Cello & Double Bass

pp *dim.* *ppp* *mf* *mf* *dim.* *pp* *p* *dim.* *pp*

This musical score is for a section of an orchestra, featuring Bassoons, Violins, and Cellos/Double Basses. The music is in 3/4 time and the key signature has two sharps (F# and C#). The Bassoon part is written on a single staff with a treble clef. The Violin part consists of two staves, both with treble clefs. The Cello/Double Bass part consists of two staves, both with bass clefs. The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The overall texture is dense, with many notes played simultaneously across the different instruments.

Nº 27. Duet and final Chorus.

Recit. *colla voce*

Soprani I et II

Tenors

Basses

Chorus (behind the Stage)

2 Trumpets in B flat

3 Trombones

Flute I

Flute II

2 Oboes

2 Clarinets in A *a 2.* *muta in B flat*

2 Bassoons *ff* *a 2.*

2 Horns in A *ff* *a 2.* *muta in C.*

2 Horns in E flat *ff* *a 2.* *muta in B flat (low)*

Tympani *ff*

Recit. *colla voce*

Violins I *ff* *pizz.* *mf*

Violins II *ff* *pizz.* *mf*

Violas *ff* *pizz.* *mf*

Carmen *mf(breve) (senza lentezza)*
C'est toi ! L'on m'avait aver-ti-e Que tu n'étais pas loin, que tu devais ve-nir ; L'on m'avait même

Don José *p*
C'est moi !

Cellos *ff* *pizz.* *mf*

Basses *ff* *pizz.* *mf*

Moderato. $\text{♩} = 96.$

Violins

arco *sf dim. p* *p dim.* *pp*

arco *sf dim. p* *p dim.* *pp*

arco *sf dim. p* *p dim.* *pp*

C. dit de craindre pour ma vi-e ; Mais je suis brave et n'ai pas voulu fuir.

J. Don José. *p* Je ne mena-ce pas... j'im-plo-re... je sup-

arco *sf p* *p dim.* *pp*

arco *sf p* *p dim.* *pp*

29

Fl. I. *p*

Clar. in B flat I. *p*

Bassoons *poco sf dim. p* *poco sf p*

Horns in B flat (low) I. *pp*

Violins *p espress.* *p* *pp* *pp*

p espress. *p* *pp*

p espress. *p* *pp*

J. pli-e ! No-tre pas-sé, Car-men, no-tre passé je l'ou-bli-e !... Oui, nous allons tous deux Commen-

p espress. *p* *pp*

sf dim. p *sf p* *pp*

Fl. *pp*

Ob. *pp*

Clar. in B flat

Bns. *pp*

in C.

Horns in B flat *pp*

Violins *p* *mf* *pizz.*

C. *mf* *pizz.*

J. *p* *mf* *pizz.*

-cer une autre vie, Loin d'ici sous d'autres cieux ! Carmen. *mf*

Tu demandes l'impos-si-ble ! Carmen jamais n'a men-

p *mf* *pizz.*

mf

Ob. *mf* *p*

Clar. in B flat *mf* *p*

Bassoons *sf* *p* *mf*

Horns *sf* *p* *mf*

arco *pp* *cresc.* *f* *mf* *mf* *f*

Violins *pp* *cresc.* *f* *mf* *mf* *f*

arco *pp* *cresc.* *f* *mf* *mf* *f*

arco *pp* *cresc.* *f* *mf* *mf* *f*

C. *pp* *cresc.* *f* *mf* *mf* *f*

ti ; Son â-me reste in-fle-xi-ble ; Entre elle et toi... tout est fi-ni. Ja-mais je n'ai men-

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

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

mf *mf* *f*

Fl.

Clar.

Bassoons

I.

Horns

Violins

J.

ma Carmen, laisse-moi Te sauver, toi que j'a--do-re Ah ! lais-se-moi te sau-ver Et me sauver a-vec

poco sf *dim.* *p dim.* *p dim.* *pp*

poco sf *dim.* *p dim.* *menop* *p dim.* *pp*

p dim. *menop* *dim.* *p* *pp*

p dim. *menop* *dim.* *p* *pp*

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

sf *p* *con passione* *sf* *p* *dim.* *p* *pp*

menop *p* *menop* *dim.* *pp*

menop *p* *menop* *dim.*

552 Un poco animato. ♩ = 112.

Ob. *pp*

Clar. *pp*

Bns. *pp*

Horns *pp*

Tymp. *ppp*

poco cresc.

a 2.

Un poco animato. ♩ = 112.

Violins *pp*

poco cresc.

poco cresc.

poco cresc.

Carmen.

Non ! je sais bien que c'est l'heu- re, Je sais bien que tu me tue-ras ;

toi !

pp

poco cresc.

colla voce

Fl.

Oboes

Clar.

Bassoons

Horns

Violins

colla voce

Mais que je vive ou que je meu-re, Non, non, non je ne te cé-de-rai

Cellos and Basses

Fl. I.

Clar.

Horns in C.

Tempo I. ♩ = 96.

Viol.

C.

J.

Cellos and Basses

pas ! Pour-quoi t'oc-cu per en-co-re D'un cœur qui n'est

D. José. Carmen ! Il est temps en-co-re Oui, il est temps en-co-re... O ma Carmen, laisse-moi

Fl.

Clar.

Bassoons

Horns

Violins

C.

J.

Cellos

Basses

plus à toi ! Non, ce cœur n'est plus à toi. En vain tu !

Te sauver toi que j'a-do-re ! Ah ! lais-se-moi te sauver Et me sauver a-vec toi, O ma Car-

Fl. *p*

Clar. *p*

Bassoons *cresc.* *mf* *dim.* *p*

Horns *2. poco cresc.* *mf* *espress.* *a 2. dim.* *p* II.

Violins *p* *espress.* *espress.* *dim.* *cresc.*

C. *dim.* *cresc.* *dim.*

J. *dim.* *cresc.*

men, il est temps en-co-re... Ah! laisse-moi Te sau-ver, Carmen,

cresc. *dim.* *p* *dim.*

Clar. *colla voce* *a tempo*

Bns. *dim.* *ppp*

Horns *dim.*

Tymp. *dim.*

Violins *p* *colla voce* *a tempo* *ppp*

C. *rallent.* *p* *pp* *pp* *pp*

J. *vain... rall.* *tu n'obtiendras rien, rien de moi!* *pp* *pp* *pp*

Ah! lais-se-moi te sau-ver, toi que j'a-do-re! Et me sauver a-vec toi! *pizz.* *ppp* *pizz.* *ppp*

p *p* *pp* *pp* *ppp*

Clar. *cresc. a 2 molto ff dim.*

Bassoons *p a 2 p cresc. molto ff dim. p*

Horns *ppp p cresc. molto ff dim. p*

Tymp. *pppp p cresc. molto ff dim. p*

Violins *pp cresc. molto ff dim. p*

J. *ppp* *pp cresc. molto ff dim. p* *anxiously* *ff* *(dispairingly)*
 Tu ne m'ai-mes donc plus ? Tu ne

pp cresc. molto ff dim. p *f dim. p*

33

Allegro moderato. ♩ : 108.

Clar. *f dim.*

Bns. *f 3 3 dim. 3 3*

Horns *f 3 3 dim. 3 3*

Violins *pizz. mf pizz. mf pizz. arco f 3 3 dim. 3 3*

C. *mf (tranquilly)* Non, je ne t'aime plus.

J. *mf* m'ai-mes donc plus ! Mais

ff mf pizz. arco f 3 3 dim. 3 3 p espress.

Fl.
Ob.
Clar.

Horns *in F.* *p*

Violins

C.
J.
Cellos

f *p* *espress.* *p* *espress.* *p*

A quoi bon tout ce-la ? que de mots
moi, Carmen, je t'aime en-co-re, Car-men, hélas ! moi, je t'a-do-re !

sf *p*

Fl.
Ob.
Clar.

Horns

Violins

C.
J.
Cellos

f *p* *espress.* *p* *espress.* *p*

su-perflus !
Car-men, je t'ai-me, je t'a-do-re ! Eh bien ! s'il le faut.

pp *arco* *pp*

Act II

Scene 1

L'opéra de quat'sous

Musical Score

Instruments: Clar., Bassoons, Horns, Tymp., Violins.

Vocal Part:

J. pour te plaire, Je res-te-rai bandit... tout ce que tu voudras... Tout! tu m'entends... tout, tu m'en-

Tempo: *cresc.*, *molto*, *cresc.*

34

Fl.

Ob.

Clar.

Bns.

Horns

Tymp.

Violins

J.

-tends... tout ! Mais ne me quit-te pas, O ma Car-men, Ah ! sou-viens-toi, sou-viens-toi

Fl. *ff*

Ob. *ff*

Clar. *ff*

Bassoons *ff*

Horns *ff*

Tymp. *f*

Violins *ff*

J. *ff* (desperately)

du pas-sé! Nous nous aimions, na-guè-re! Ah! ne me quitte pas, Carmen, ah! ne me quitte

ff *fp*

Detailed description: This is a page of a musical score, page 558. It features a full orchestral arrangement and a vocal line. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoons, Horns, Tympani (Tymp.), and Violins. The vocal line is for a male soloist (J.). The music is in a key with three flats (B-flat major or D-flat minor) and 2/4 time. The score is divided into four measures. The first measure shows the vocal line and the woodwinds (Fl., Ob., Clar., Bassoons) playing a melodic line. The second measure continues this. The third measure features a powerful tutti section with all instruments playing fortissimo (ff). The vocal line is marked 'desperately' and 'ff'. The fourth measure concludes the phrase with a decrescendo to fortissimo-piano (fp). The lyrics are in French: 'du pas-sé! Nous nous aimions, na-guè-re! Ah! ne me quitte pas, Carmen, ah! ne me quitte'.

Fl.

Ob.

Clar.

Bassoons

Horns

Tymp.

Violins

c.

J.

Jamais Carmen ne cé-de-ra ! Li-bre elle est née et li-bre el-le mour-

pas !

The musical score is for a dramatic scene, likely from an opera. It features a full orchestra and a vocal soloist. The woodwinds (Flute, Oboe, Clarinet, Bassoons) and brass (Horns, Tympani) play a rhythmic, triplet-based melody in the right hand, while the strings provide a harmonic foundation in the left hand. The vocal soloist (C) sings the main melody, which is also supported by the orchestra. The lyrics are in French, indicating a scene from a French opera. The tempo and dynamics are marked with 'ff' (fortissimo) and 'a 2' (allegretto). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4.

560 Allegro giocoso. ♩ = 116.

Soprani (Hearing the cries of the crowd in the amphitheatre, applauding Escamillo, Carmen makes a gesture of delight. — Don José

Chorus. Vi-va! vi-va! la course est bel-le! Vi-va! sur le sa-ble san-glant, Le taureau, le tau-reau s'é-lan-ce! Vo-yez, vo-

Tenors

Vi-va! vi-va! la course est bel-le! Vi-va! sur le sable sanglant, Le taureau, le tau-reau s'é-lan-ce! Vo-

Basses

Vi-va! vi-va! la course est bel-le! Vi-va! sur le sable sanglant, Le taureau, le tau-reau s'é-lan-ce!

Trump. in B flat

Tromb.

Fl.

Ob.

Clar. in B flat

Bns.

in F

Horns in B flat muta in C.

Tymp.

Allegro giocoso. ♩ = 116.

Violins

-ra

keeps his eyes fixed on her. At the end of the chorus, Carmen attempts to enter the amphitheatre; but Don José steps in front of her.

Sopr. I. II.
yez, vo-yez, vo-yez! Le tau-reau qu'on harcèle En bon-dis-sant s'é-lan-ce, Voyez! Frappé jus-te,

Tenors.
yez, vo-yez, vo-yez, Le tau-reau qu'on harcèle En bon-dis-sant s'é-lan-ce, voyez! Frappé jus-te,

Basses.
-yez, vo-yez, Le tau-reau qu'on harcèle En bon-dis-sant s'é-lan-ce, Voyez! Frappé jus-te,

Trump.

Tromb.

Violins

Soprani
juste en plein cœur! vo-yez! Vic-toi---

Tenors
juste en plein cœur! Vo-yez, vo-yez! Vic-toi---

Basses
juste en plein cœur! Vo-yez, Vo-yez, vo-yez! Vic-toi---

Trump.

Tromb.

Violins

Allegro fuocoso. ♩ = 138

Soprani
Tenors -re !
Basses

Trump.
Tromb.

Fl.
Ob. I.
Clar. *pp*
Bns. *pp*

Horns in F I. *pp*
Horns in C. *pp*

Tymp. *ppp*

Allegro fuocoso. ♩ = 138.

Violins *pp*

f *3*
Laisse-moi.

f *3*
Où vas-tu ? Cet homme qu'on ac-clame, C'est ton nouvel a-

pp

a poco a poco
p
p
 Fl.
 Ob.
 Clar.
 Bassoons
 Horns
 Tymp.
a poco a poco
 Violins
 c. Laisse-moi... laisse-moi...
 J. mant ! Sur mon â-me, Tu ne pas-se-ras pas, Carmen, c'est moi que tu sui-
a poco a poco

The musical score is arranged in systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoons. The second system includes staves for Horns and Tympani (Tymp.). The third system includes staves for Violins. The fourth system includes vocal staves for Contralto (c.) and Tenor (J.). The vocal parts have French lyrics. The score is marked with 'a poco a poco' and 'p' (piano) at several points.

cresc. molto

Fl.

Ob.

Clar.

Bassoons

Horns

Tymp.

cresc. molto

Violins

C.

Laisse-moi, Don José, je ne te suivrai pas.

J.

-vras ! Tu vas le retrou-ver, dis... (angrily) tu l'ai-mes

cresc. molto

Allegro giocoso. ♩ = 116.

Soprani (Carmen again tries to enter the amphitheatre, Don José stops her again.)

(behind the Stage)

Chorus
Tenors Vi-va! vi-va! la course est bel-le! Vi-va! sur le sable sanglant, Le taureau, le tau-reau s'é-lan-ce!

Basses
Vi-va! vi-va! la course est bel-le! Vi-va! sur le sable sanglant, Le taureau, le tau-reau s'é-lan-ce!

Trump.
ff

Tromb.
ff

Allegro giocoso. ♩ = 116.

Violins

c.
-me!

Soprani

Tenors Vo-yez, vo-yez, vo-yez, vo-yez! Le tau-reau qu'on harcèle En bon-dis-sant s'é-lan-ce, voyez!

Basses
Vo-yez, vo-yez, vo-yez, Le tau-reau qu'on harcèle En bon-dis-sant s'é-lan-ce, Voyez!

Trump.

Tromb.

Violins

Moderato. ♩ = 84.

Trump. *colla voce* a tempo *colla voce*

Tromb.

Fl. *ff*

Ob. *a 2.* *ff*

Clar. *a 2.* *ff*

Bns. *a 2.* *ff*

Horns *ff*

Tymp. *f*

Moderato. ♩ = 84. *colla voce* a tempo *colla voce*

Violins *ff* *fp* *ff* *fp*

J. D. José. (violently) *Recit.* *Recit.*

Ainsi, le sa- lut de mon â-me Je l'aurai perdu pour que toi, Pour que tu t'en aii-les, in-

a tempo $\text{♩} = 104.$

Fl.

Ob.

Clar.

Bassoons

Horns

Tymp.

a tempo $\text{♩} = 104.$

Violins

J.

fà-me, Entre ses bras ri- re de moi ! Non, par le sang tu n'i-ras pas, Carmen, C'est moi que tu sui-

L'istesso tempo.

Fl. *mf cresc.* *ff*

Ob. *mf cresc.* *ff*

Clar. *a 2* *mf cresc.* *ff*

Bassoons *a 2* *pp cresc.* *ff*

Horns *ff* *a 2* *ff*

Tymp.

L'istesso tempo.

Violins *pp* *cresc.* *ff*

pp *cresc.* *ff*

C. *ff* (furiously) *ff* *3* *3*

Non, non, ja- mais Eh bien ! frappe-moi donc, ou laisse-moi pas-

J. vras ! Je suis las de te mena- cer !

pp *cresc.* *ff*

pp *cresc.* *ff*

Allegro. ♩ = 126.

(behind the Stage)

Soprani

Chorus

Tenors

Basses

Trump.

I.

Tromb.

Fl.

Ob.

Clar.

Bassoons

Horns

Tymp.

Allegro. ♩ = 126.

Violins

ser !

Recit.

(madly.)

Non, non !

Pour la dernière fois, démon, Veux-tu me suivre ?

colla voce

Vic-toi - -

-re !

Vic-toi - -

-re !

Vic-toi - -

-re !

(tearing a ring from her

ffpp

ffpp

ff

(Carmen attempts to escape, but Don José catches up with her at the entrance of the amphitheatre; he stabs her; she falls, and dies)

gar- de ! To-ré-ador ! To-ré-ador ! Et songe bien, oui songe en combattant, Qu'un œil noir te re-

gar- de ! To-ré-ador ! To-ré-ador ! Et songe bien, oui songe en combattant, Qu'un œil noir te re-

gar- de ! To-ré-ador ! To-ré-ador ! Et songe bien, oui songe en combattant, Qu'un œil noir te re-

Fl.

Ob.

Clar. *a 2.*
p espress. *meno p* *dim. p* *p* *sf*

Bns. *a 2.*
p espress. *meno p* *dim. p* *p* *sf*

Horns

Tymp.

Violins *p espress.* *meno p* *dim. p* *p* *sf*

p espress. *meno p* *dim. p* *p* *sf*

p espress. *meno p* *dim. p* *p* *sf*

p espress. *meno p* *dim. p* *p* *sf*

41 Andante moderato. ♩ = 76.

(Don José, distracted, falls on his knees beside her.)

-garde Et que l'amour t'attend. To-ré-a-dor, l'a-mour t'at-tend !
 -garde Et que l'amour t'attend. To-ré-a-dor, l'a-mour t'at-tend !
 -garde Et que l'amour t'attend. To-ré-a-dor, l'a-mour t'at-tend !

Fl.
 Ob.
 Clar.
 Bns. *dim.* *f* *p*
dim. *f* *p*

Horns
 Tymp.

In Fis.
 In Fis.

Andante moderato. ♩ = 76.

Violins *dim.* *f* *p*
dim. *f* *p*
dim. *f* *p*

J. (The crowd reënters the stage.) *f*
 Vous pouvez m'ar-rê-
dim. *f* *p*

Fl. *ff*

Ob. *ff*

Clar. *ff*

Bassoons *ff*

Horns *ff*

Tymp. *f*

Violins *ff* *pp cresc.* *f* *>p<* *f>p<* *ff*

ff *fpp* *cresc.* *f* *>p<* *f>p<* *ff*

J. *cresc.* *ff* (CURTAIN)

-ter... c'est moi qui l'ai tu-é-e! Ah! Car-men! ma Car-men a-do-ré-e!

ff *fpp* *p* *cresc.* *f* *>p<* *f>p<* *ff*

ff *p* *f* *>p<* *f>p<* *ff*

End of the Opera.