

# Act III.

A wild spot in the mountains.

## No 19. Sextet and Chorus.

Allegretto moderato.  $\text{♩} = 96.$

Flute I

Flute II (Piccolo) *pp*

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in E flat *ff dim. pp* *mf dim. pp*

2 Horns in C

2 Trumpets in B flat

3 Trombones

Tympani *pp*

Violins I *pizz.*

Violins II *pp* *pizz.*

Violas *pp* *pizz.* *pp*

Frasquita

Mercédès

Carmen

Don José

El Remendado

El Dancairo

Soprani *Curtain.*

Chorus of the Gypsies  
Tenors *As the curtain rises, a few of the smugglers are seen lying here.*  
Basses *and there, enveloped in their cloaks.*

Cellos *pp* *pizz.* *pp*

Basses *pp* *pizz.* *pp*

Fl. I.

Fl. I. *pp*

Violins *pp* *pizz.*

*pp* *pizz.*

*pp* *pizz.*

*pp* *pizz.*

*pp* *pizz.*

*pp* *pizz.*

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 *pp*

Flute I. *meno p*

Ob. I. *pp*

Clar. *pp*

Bassoon I. *pp*

Violins

arco *tr*

*sempre pp*

arco *tr*

*sempre pp*

*sempre pp*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

Flute I.

Oboes *cresc.* *dim.*

Clar. *cresc.* *dim.*

Bassoons *cresc.* *dim.*

in E flat

Horns in C. *pv* *dim.*

Violins

arco *tr*

*sempre pp*

arco *tr*

*sempre pp*

arco *tr*

*sempre pp*

arco *tr*

*sempre pp*

arco *tr*

*sempre pp*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

Fl.  
Ob.  
Clar. *pp*  
Bns. *pp*  
Horns  
Tymp. *pp*  
Violins *pp*  
div.  
pizz. *pp*  
*pp* pizz.

This system contains measures 1 through 4 of the score. It features a woodwind section with Flute, Oboe, Clarinet, and Bassoon, a brass section with Horns and Tympani, and a string section with Violins and a divided Cello/Double Bass section. The woodwinds and strings play a melodic line with eighth-note patterns, while the brass and percussion provide harmonic support. Dynamics include *pp* and *ppp*.

Fl.  
Clar.  
Bassoons  
Horns.  
Tymp.

This system contains measures 5 through 8. The instrumentation includes Flute, Clarinet, Bassoons, Horns, and Tympani. The woodwinds continue their melodic line, and the brass and percussion maintain their harmonic and rhythmic roles. Dynamics include *pp*.

Violins

This system contains measures 9 through 12. It features the Violin section and the divided Cello/Double Bass section. The strings continue their melodic and harmonic parts. Dynamics include *pp*.

Oboes a 2  
 Clar. *pp*  
 Bns. *pp*  
 Horns  
 Tromb. *pp*  
 Violins *pp* *arco*  
 Tenors *pp* *sotto voce*  
 Chorus *sotto voce*  
 Basses *sotto voce*  
 Fl.  
 Ob.  
 Clar. *cresc.*  
 Bassoons  
 Horns *pp* *cresc.*  
 Tromb. *pp*  
 Tymp. *ppp*  
 Violins *cresc.*  
 Basses *cresc.*  
 bas : Mais prends garde, pendant la route, Prends garde de faire un faux  
 bas : Mais prends garde, pendant la route, Prends garde de faire un faux

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-  
 arco *pp*  
 I. *pp*  
 I. *f cresc.*  
*cresc.*  
*cresc.*  
*pp*  
*pp*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

8

This musical score page includes parts for the following instruments and voices:

- Fl. (Flute)
- Ob. (Oboe)
- Clar. (Clarinet)
- Bassoons
- Horns
- Trump.
- Tromb.
- Tymp. (Timpani)
- Violins
- Tenors
- Basses

The score features dynamic markings such as *f*, *dim. molto*, and *p*. The vocal parts include the lyrics: "pas ! Prends gar-de de faire un faux pas ! Prends gar-de de faire un faux pas ! E-".

pp

pp

pp

pp

pp

pp

pp

I.

II.

pp

pp

pp

pp

pizz. div.

pp

*leggiero*

cou - - te compa - gnon, écoute, écou - te, La for - tune est là - bas, là - bas ! Prends

cou - - te compa - gnon, écoute, écou - te, La for - tune est là - bas, là - bas ! Prends

pizz.

pp

pizz.

pp

The musical score is arranged in three systems. The first system consists of five staves: a grand staff (treble and bass clefs) for the piano, a vocal line with lyrics, and a bass line. The second system consists of four staves: a grand staff for the piano, a vocal line with lyrics, and a bass line. The third system consists of five staves: a grand staff for the piano, a vocal line with lyrics, and a bass line. The piano part features intricate arpeggiated patterns and dynamic markings such as *pp*. The vocal line includes the lyrics: "gar- - de, prends garde, pendant la rou- te, Prends garde de faire un faux pas !". The score is written in a key signature of two flats and a 3/4 time signature.



The musical score is arranged in systems. The top system contains piano and violin parts with dynamic markings *pp* and *mf*. The second system continues the piano and violin parts, with *mf* and *pp* markings. The third system features a double bass line with *p* and *pp* markings, and a violin part with *mf* and *arco* markings. The fourth system includes a violin part with *mf* and *arco* markings, and a double bass line with *mf* and *dim.* markings. The fifth system contains vocal staves for Soprano (F.), Mezzo (Me.), Contralto (C.), Tenor (J.), and Bass (R., D.), with lyrics in French: "Frasquita. Mercédès. Carmen. D. José. Remendado. Dancaïro. No-tre métier, no-". The sixth system continues the vocal staves with the lyrics "No-tre métier, no-". The seventh system includes a double bass line with *arco* and *mf* markings, and a violin part with *mf* and *pp* markings.

tre métier est bon ; mais pour le faire il faut Avoir, a-voir une â-me for-te ! Et le péril, le  
 tre métier est bon ; mais pour le faire il faut Avoir, a-voir une â-me for-te ! Et le péril, le  
 tre métier est bon ; mais pour le faire il faut Avoir, a-voir une â-me for-te ! Et le péril, le  
 tre métier est bon ; mais pour le faire il faut Avoir, a-voir une â-me for-te ! Et le péril, le  
 tre métier est bon ; mais pour le faire il faut Avoir, a-voir une â-me for-te ! Et le péril, le  
 re métier est bon ; mais pour le faire il faut Avoir, a-voir une â-me for-te ! Et le péril, le

I.  
*mf*

I.  
*mf*

*f* *sempre* *f*

*f* *sempre* *f*

*f* *sempre* *f*

F.  
Mc.  
C.  
J.  
R.  
D.

pé-ri! est en haut, il est en bas, il est en haut Il est partout, qu'importe! Nous allons devant nous

pé-ri! est en haut, il est en bas, il est en haut Il est partout, qu'importe! Nous allons devant nous

pé-ri! est en haut, il est en bas, il est en haut Il est partout, qu'importe! Nous allons devant nous

pé-ri! est en haut, il est en bas, il est en haut Il est partout, qu'importe! Nous allons devant nous

pé-ri! est en haut, il est en bas, il est en haut Il est partout, qu'importe! Nous allons devant nous

pé-ri! 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*

pp cresc. molto f ff f  
mf cresc. f ff f  
pp cresc. molto f ff f  
pp cresc. molto f ff f  
pp cresc. molto f ff f  
pp cresc. molto f ff f

pizz. arco f ff f  
pizz. arco f ff f  
pizz. arco f ff f

F. sans souci du torrent, Sans souci du torrent, Sans souci de l'o-ra-ge ! Sans souci du soldat-

te. sans souci du torrent, Sans souci du torrent, Sans souci de l'o-ra-ge ! Sans souci du soldat-

C. sans souci du torrent, Sans souci du torrent, Sans souci de l'o-ra-ge ! Sans souci du soldat-

J. sans souci du torrent, Sans souci du torrent, Sans souci de l'o-ra-ge ! Sans souci du soldat-

R. sans souci du torrent, Sans souci du torrent, Sans souci de l'o-ra-ge ! Sans souci du soldat-

D. sans souci du torrent, Sans souci du torrent, Sans souci de l'o-ra-ge ! Sans souci du soldat-

pizz. arco f ff f  
pizz. arco f ff f

pp cresc. molto

f dim. p

ff

pp cresc. molto

f dim. p

ff

pp cresc. molto

f dim. p

ff

pp cresc. molto

f dim. p

f

pp cresc. molto

f dim. p

f

ff

I. 3

pp cresc. molto

f dim. p

f

ff

I. 3

pp cresc. molto

f dim. p

f

ff

ff

pizz.

arco

pizz.

arco

pizz.

arco

f

f

ff

ff

F. qui là-bas nous attend, Qui làbas nous attend Et nous guette au pas-sa- ge, Sans souci nous allons en a-

Me. qui là-bas nous attend, Qui làbas nous attend Et nous guette au pas-sa- ge, Sans souci nous allons en a-

C. qui là-bas nous attend, Qui làbas nous attend Et nous guette au pas-sa- ge, Sans souci nous allons en a-

J. qui là-bas nous attend, Qui làbas nous attend Et nous guette au pas-sa- ge, Sans souci nous allons en a-

R. qui là-bas nous attend, Qui làbas nous attend Et nous guette au pas-sa- ge, Sans souci nous allons en a-

D. qui là-bas nous attend, Qui làbas nous attend Et nous guette au pas-sa- ge, Sans souci nous allons en a-

pizz.

arco

f

f

ff

ff

pizz.

arco

f

f

ff

ff

Piano accompaniment for the first system, including treble and bass staves with musical notation and dynamics like 'pp' and 'a2'.

Piano accompaniment for the second system, including treble and bass staves with musical notation and dynamics like 'pp' and 'I.'.

Piano accompaniment for the third system, including treble and bass staves with musical notation and dynamics like 'pp'.

F.  
 Mc.  
 C.  
 J.  
 R.  
 D.

Lyrics for Soprano, Mezzo-soprano, Contralto, Tenors, and Basses: *vant ! Ecou- te, é- cou-te, compa- gnon, é- -cou-te ! La for- tu- ne est là- bas, là-*

Soprani  
 Tenors  
 Chorus  
 Bass I.  
 Bass II.

Lyrics for Soprano, Tenors, Chorus, Bass I, and Bass II: *Ami, là- bas est la for- tu- ne, écou- te, écou- te com- pagnon*

Piano accompaniment for the final system, including treble and bass staves with musical notation and dynamics like 'pp'.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*pp*

*pp cresc.*

*cresc.*

*tr*

*ppp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

E. 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- *cresc.* te, Prends garde de faire un faux

bas, E-*cresc.*cou-te, é-*cresc.*cou-te, é-*cresc.*cou-

bas, E-*cresc.*cou-te, é-*cresc.*cou-te, é-*cresc.*cou-

Prends garde de faire un faux

*cresc.*

*cresc.*

The musical score is divided into two systems. The first system features piano accompaniment in the upper and lower staves, and vocal staves for Soprano (S.), Mezzo-soprano (Me.), Contralto (C.), Tenor (T.), and Bass (B.). The piano parts are marked with *f* and *dim. molto*. The vocal parts enter with the lyrics: "pas! Prends garde de faire un faux pas! Prends garde de faire un faux pas! E-cou-". The second system continues the piano accompaniment and vocal parts. The piano parts include *pizz.* (pizzicato) markings. The vocal parts repeat the lyrics: "pas! Prends garde de faire un faux pas! Prends garde de faire un faux pas! E-cou-". Performance instructions include *pp* (pianissimo), *f* (forte), *p* (piano), and *dim. molto* (diminuendo molto). There are also markings for *I.* and *II.* (first and second endings).



pp

pp

div. pizz.

F. -te compagnon, écoute, écoute, La for-tune est là-bas, là-bas ; Prends gar

Me. -te compagnon, écoute, écoute, La for-tune est là-bas, là-bas ; Prends gar-

C. -te compagnon, écoute, écoute, 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, écoute, 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 Lu. II. -cou- te com- pa gnon, é- cou- te, La for- tune est là-bas ; Mais prends gar- de

pizz.



The musical score is arranged in systems. The vocal parts are labeled S., A., T., B., and D. The piano accompaniment is shown in grand staff notation. Dynamics include *pp*, *p*, *mf*, *cresc.*, *f*, *dim. molto*, and *pp smorz.*. The lyrics are: "Prends garde! Prends garde! Prends garde! Prends garde!"

No 19<sup>bis</sup>. 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

Re-posons nous une heure i-ci mes ca-ma-ra-des Nous, nous al-

Violins

Violas

D. 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

This musical score page, numbered 373, features a rehearsal mark of 12. The score is arranged in systems for various instruments:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bns.).
- Brass:** Horns, Trumpets (Trump.), and Trombones (Tromb. I and II).
- Percussion:** Tympani (Tymp.).
- Strings:** Violins, Viola (labeled as Dancairo.), and Double Basses (D.).

The score includes dynamic markings such as *pp* (pianissimo) and *div. pizz.* (diverse pizzicato) for the strings. The notation includes various note values, rests, and articulation marks.

This page of a musical score, numbered 374, contains the following parts and staves:

- Fl.** (Flute): Two staves with complex melodic lines and rapid sixteenth-note passages.
- Ob.** (Oboe): One staff with a melodic line, marked *pp* (pianissimo).
- Clar.** (Clarinet): One staff with a melodic line, marked *pp*.
- Bassoons**: One staff with a rhythmic accompaniment.
- Horns in E flat**: One staff with a melodic line, marked *pp*.
- Horns in C.**: One staff with a melodic line.
- Trump.** (Trumpets): One staff with a melodic line.
- Tromb.** (Trombones): One staff with a melodic line, including first (I.) and second (II.) endings.
- Tymp.** (Timpani): One staff with a rhythmic accompaniment.
- Violins**: Two staves with a complex melodic line.
- Violas**: One staff with a melodic line.
- Cellos**: One staff with a melodic line.
- Basses**: One staff with a melodic line.

13 Recit.

pp p mf cresc. p p mf cresc. p p mf cresc. p

pp poco cresc.

pp p mf cresc. p p mf cresc. p p mf cresc. p

pparco Carmen. (to Don José) Que regar- des-tu

arco pp p mf cresc. mf f

Violins

Violas

C. donc ?

J. Don José.

Je me dis que là-bas Il ex- iste u-ne bon-ne et bra-ve vieil-le fem-me qui me croit hon-nête homme.

Cellos

Basses

Allegro moderato.

Recit.

Ob. *p*

Clar. *p*

Bassoons

H. Horns in F. *p*

Allegro moderato.

Recit.

Violins

Violas

C. *f*

J. *f*

Cellos

Basses

Qui donc est cet-te femme ?

El- le se trompe hé-las Ah ! Carmen sur mon

Violins *p*

Violas *p*

C. *f*

J. *f*

Cellos

Basses *p*

Eh bien va la re-trou-ver tout de suite No-tre métier, vois-

à-me ne raille pas Car c'est ma mè-re



Clar.

Bassoons *mf*

Horns in F. *mf*

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.

*p* *p*

*p espress.*

*mf*

14

Fl. *ff*

Oboes *ff*

Clar. *ff*

Bns. *ff*

Horns in F. a 2. *ff*

Horns in C. a 2. *ff*

Tromb. *ff*

Violins *f* *ff*

C. *f* *ff*

J. *f* *ff*

Sans dou- te Tu

Nous sé-pa-rer Car-men E-cou-te si tu re-dis ce mot.

*f* *ff*

Bassoons I. *p*

Tromb. *p*

Violins

c. me tuerais peut-être. Quel re-gard tu ne réponds rien

Klar.

Bns. G.

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

Allegretto con moto. ♩ = 112.

Violins I  
Violins II  
Violas  
Frasquita  
Mercédès  
Carmen  
Cellos  
Basses

Viol.  
Violas  
Cellos  
Basses

Fl. *pp*

Clar. I. *pp*

Bassoons I. *pp*

Violins *pp*

F. Frasquita. *mf*

Me. Mercédès. *mf* Mèlons ! Coupons !

arco *pp*

*pp*

Fl. *pp*

Clar. a 2. *mf*

Bassoons I. *p*

Horns in F. I. *pp*

Horns in E. *pp*

Tymp. *pp*

Violins *pp*

F. *f*

Me. Bien ! c'est ce-la ! *mf* Trois

Bien ! c'est ce- la ! Trois car- tes i- ci,

*poco sf*

*pp*

Violins *pp*

F. *f*

Me. Bien ! c'est ce- la ! *mf* Trois

Bien ! c'est ce- la ! Trois car- tes i- ci,

*poco sf*

*pp*

This page of a musical score contains the following parts and markings:

- Flute (Fl.):** Part 1 with dynamics *p*, *poco sf*, and *p*.
- Clarinet (Clar.):** Part 1 with dynamics *p*, *poco sf*, and *p*.
- Bassoons (Bassoons):** Part 1 with dynamics *mf*, *p*, and *poco sf*.
- Horns:** Part 1 with dynamics *pp*, *poco sf*, and *p*.
- Violins:** Part 1 with dynamics *poco sf*, *p*, and *dim.*.
- Vocal (F. Me.):** Lyrics include "car-tes i-ci, Qua-tre la!" and "Qua-tre la!".
- Flute (Fl.):** Part 2 with dynamics *p*, *pp*, and *dim.*.
- Oboe (Ob.):** Part 1 with dynamic *p*.
- Clarinet (Clar.):** Part 2 with dynamics *p*, *pp*, and *dim.*.
- Bassoons (Bns.):** Part 2 with dynamics *p*, *pp*, and *dim.*.
- Horns:** Part 2 with dynamics *p*, *pp*, and *pp II.*.
- Violins:** Part 2 with dynamics *pp*, *pp*, and *dim.*.
- Vocal (F. Me.):** Lyrics include "con grazia" and "Et main-tenant, par-".
- Flute (Fl.):** Part 3 with dynamics *p*, *pp*, and *dim.*.
- Mezzo-soprano (Me.):** Part 3 with dynamics *p*, *pp*, and *dim.*.

Horns in F.

I. *p* II. *p*

Viol. *p* *p* *p* *p*

F. *p legg.*

Me.

lez mes bel- les, De l'a- ve- nir, don- nez - nous des nou- vel- les, Di- tes-nous qui nous

lez mes bel- les, De l'a- ve- nir, don- nez - nous des nou- vel- les,

*p* *p*

16

Fl. *p* *mf*

Ob. I. *p* *mf*

Clar. *p* *mf*

Bassoons I. *p* *mf*

Horns in F. *mf*

Violins *mf* *mf* *mf*

F. *mf*

Me. *p legg.* *mf*

tra- hi- ra ! Di-tes-nous qui nous tra-hi-ra ! Par-

Di-tes-nous qui nous ai-me-ra ! Di- -tes-nous qui nous ai-me-ra ! Par-

*mf*

F. *legg.*  
 lez! par- lez Par-lez, par-lez! Di-tes nous qui nous tra-hi-ra, Di-tes -nous qui nous ai- me-

Me. *legg.*  
 lez! par- lez Par-lez, par-lez! Di tes nous qui nous tra-hi-ra, Di-tes -nous qui nous ai- me-

Fl. Ob. Clar. Bns. Horns in F Tym. Violins arco F. Me. arco

This system contains the first five staves of the score. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horns in F, Trombones) are mostly silent. The Clarinet and Bassoon have a solo passage starting with a piano (*p*) dynamic. The percussion (Tympani) plays a rhythmic pattern of eighth notes. The strings (Violins) play a rhythmic accompaniment of eighth notes, starting with a *pppp* dynamic and marked *arco*. The vocal staves (Soprano and Mezzo) enter with the lyrics "-ra!" and "Par-lez!". The Mezzo voice has a *f* dynamic. The Bassoon part has a *dim.* dynamic.

Clar. Bassoons in F Horns in E Trump. Tym. Violins Me. pizz. dim. ppp

This system contains the next five staves of the score. The woodwinds (Clarinet, Bassoons) and brass (Horns in E, Trumpets) play a rhythmic accompaniment of eighth notes, marked *ppp*. The percussion (Tympani) continues with eighth notes. The strings (Violins) play a rhythmic accompaniment of eighth notes, marked *ppp* and *pizz.* (pizzicato). The vocal staves (Soprano and Mezzo) continue with the lyrics "Par-lez!". The Mezzo voice has a *dim.* dynamic.



Un poco meno mosso  $\text{♩} = 88$ .

Fl. *pp*

Clar. *pp*

I. *pp*

Un poco meno mosso  $\text{♩} = 88$ .

Violins *p* arco

*p* arco

*p* arco

*p* arco

F. *f deciso*

Moi, 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

*p* arco

Fl. *pp*

Clar. *pp*

Bassoons *pp*

Horns in E *pp*

I. *pp*

Violins *pp*

*pp*

*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*

*p*

Fl.  
Clar.  
Bassoons I.  
Violins  
F.  
Me.  
Bass

*p* *pp* *pp* *pp*

*p* *pp* *pp* *pp*

*p* *pp* *pp* *pp*

dans la montagne il m'entraîne !

Dans un château presque royal, Le mien m'installe en souveraine ! *dim.*

*pp*

Fl.  
Clar.  
Bns. I.  
Horns in F I.  
Violins  
F.  
Me.  
Bass

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*p* *pp* *pp* *pp*

*espress.* *pp*

*a tempo*

*pochissimo ritenuto*

*a tempo*

De l'a-mour à n'en plus fi-nir, Tous les jours, nouvelles fo-li-es !

De l'or tant que j'en puis te-

*colla voce a tempo colla voce*

Fl.  
Ob.  
Clar.  
Bns.

in F  
Horns in E  
Trump.

Violins

F.  
Me.

*mf* *ff* *quasi recit.* *a tempo* *senza rigore*

nir, Des di-a-mants, des pierre-ri-es !  
Le mien devient un chef fa-meux, Cent hommes marchent à sa

18

*a tempo animato* ♩ = 108.

Ob.  
Clar.  
Bassoons

Horns

Violins

F.  
Me.

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

sui-te !  
Le mien... le mien... en croi-rai-je mes yeux ?... oui... Il meurt !

*mf dim.* *pp* *cresc.* *f* *p*

Ob.  
Clar.  
Bassoons  
Horns  
Violins  
Violas  
Cello  
Bass  
Me.

*cresc. molto*  
*f*  
*a 2*  
*f*  
*cresc. molto*  
*f*  
*ff*  
*p*  
*pp*  
*dim.*

Ah ! je suis veu-ve et j'hé-ri - - -

Fl.  
Clar.  
Bns.  
Horns

*dim.*  
*dim.*  
*dim.*  
*dim.*

*p*  
*pp*

Violins  
Violas  
Cello  
Bass  
F.  
Me.

*pizz.*  
*arco*  
*pp*  
*arco*  
*pp*  
*arco*  
*pp*  
*p*  
*con grazia*  
*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 !

nez-nous des nou-vel- les, Di- -tes-nous qui nous tra-hi-ra !

Di-tes-nous qui nous

*p*, *mf*, *p legg.*

19

Fl.

Ob. I.

Clar.

Bns. I.

Horns in F

Violins

F.

Me.

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

*mf*, *pp*, *p*, *p legg.*, *legg.*, *arco*

Fl. *pp*

Ob. *pp*

Clar. *pp* *Soli.* *p*

Bassoons *pp*

Horns in F *pp* II. *pp* *p*

Tymp. *pppp*

Violins *pizz.* *arco* *p*

*pizz.* *arco* *p*

*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! For- *f*

*pizz.* *arco* *p*

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

Clar.  
Bassoons  
Horns in F  
Trump.  
Tymp.  
Violins  
F.  
Mc.  
A -mour !  
tune !

Clar.  
Bns.  
Horns in F  
Horns in E  
Trump.  
Tromb.  
Tymp.  
Violins  
Carmen.  
C.  
Vo-yons, que j'es-saie à mon tour.

Andantino  $\text{♩} = 84.$

Fl. *pp*  
Bassoons *pp* a 2.  
Horns *ff*  
Trump. *ff*  
Tromb. *ff*  
Violins *pizz.* *arco* *ff*  
Violins *pizz.* *arco* *ff*  
Violins *pizz.* *arco* *ff*  
C. *f* (almost in a speaking voice)  
(Carmen turns up the cards, on her side.) Carreau! Pi-que!

Fl. *pp*  
Bassoons *pp* a 2.  
Horns *ff*  
Trump. *ff*  
Tromb. *ff*  
Violins *pizz.* *arco* *pp*  
Violins *pizz.* *arco* *pp*  
Violins *pizz.* *arco* *pp*  
C. *pp* La mort! J'ai bien lu... *ppp*



Horns in F.

Trump.

Tromb.

Tymp.

Violins

*mf* *p* *sf* *p* *dim.* *ppp* *dim.* *dim.* *dim.*

*pizz.* *pizz.* *pizz.* *pizz.*

c. *mf* *p* *sf* *p* *dim.* *ppp* *dim.* *dim.* *dim.*

moi d'abord, Ensuite lui... pour tous les deux, la mort !

*pizz.* *pizz.*

**21** Andante molto moderato ♩ = 66.

Horns in F

Trump.

Tromb.

Tymp.

Violins

arco

*pp* *arco* *pp* *arco* *pp* *arco* *pp*

c. *pp* (with simplicity and very evenly.)

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-rire, Si le mot redou-table Est écrit par le sort,

*pp*

*pp*

*ppp*

Oboes  
 Clar.  
 Tromb.  
 Violins  
 C.  
 Recommence vingt fois, la carte impito- yable Répé-te- - ra : la mort ! Oui, si tu dois mou-

*cresc. molto -*  
*pp* *cresc. molto -*  
*cresc. molto -*  
*cresc. molto -*  
*cresc. molto -*  
*poco cresc. - cresc. molto -*  
*cresc. molto -*

**22**  
 Oboes  
 Clar.  
 Bassoons  
 Horns in F  
 Trump.  
 Tromb.  
 Tymp.  
 Violins  
 C.  
 rir, Recommence vingt fois, la carte impito- ya- ble Répé- -tera : la

*poco rit.*  
*f*  
*f*  
*p* *cresc. molto - - f*  
 II.  
*mf dim. pp*  
*sf dim. pp*  
*sf dim. pp*  
*mf dim. pp*  
*mf dim. pp*  
*mf dim. pp*  
*p dim.*  
*poco rit.*  
*f dim. molto - p dim.*  
*f dim. molto - p dim.*  
*f dim. molto - p dim.*  
*ff meno f mf*  
*f dim. molto - p dim.*  
*f dim. molto p*

Bns. a tempo

Trump. *p*

Tromb. *p* *cresc.* *f*

Tymp.

a tempo

Violins *f* *cresc.* *ff*

C. *f* (turning up the cards.) *cresc.* *ff*

mort ! En-cor En-cor ! Toujours la

pizz. *f* *arco* *ff*

23

Tempo I. ♩ = 112.

Horns in F

Horns *pp* *pp*

Tymp. *ppp*

Tempo I.

Violins Soli.

*pp*

*pp*

Frasquita. *p con grazia*

Mercédès. *p con grazia*

F. Par- lez en- cor, par- lez mes bel- les ; De l'a- ve- nir don-

Me. Par- lez en- cor, par- lez mes bel- les ; De l'a- ve- nir don-

C. mort !

Soli. *pp*

Fl. *p*

Ob. *p*

Clar. *p*

Bassoons *p*

Horns in F. *p* *mf*

Horns in E.

Trump.

Tromb. I. *ppp* II. *ppp*

Tymp. *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* *f*  
En-cor ! en-cor !

*p* *p* *mf*

The musical score consists of several systems. The first system features a piano accompaniment with five staves (treble and bass clefs) and dynamic markings of *mf* and *f*. The second system continues the piano accompaniment. The third system includes a vocal line for Soprano (F.) with lyrics: "ai-me-ra ! Par-lez en-cor ! Par-lez en- -cor ! Di- tes-nous qui nous tra-hi-ra, Di-". The Mezzo-soprano (Me.) line has lyrics: "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-". The Contralto (C.) line has lyrics: "Le dé- -ses- poir ! La mort ! la mort ! En-". The piano accompaniment continues with dynamic markings of *pp*, *f*, and *pp*.

pp  
pp  
pp  
pp  
pp

pp  
p  
ppp

pp

pizz. arco p pp  
pizz. arco p pp  
pizz. arco p dim.

F. -tes-nous qui nous ai-me-ra ! A-mour !

Me. tes-nous qui nous ai-me-ra ! For-tu-ne ! For-

C. cor... la mort ! Tou-jours la mort !

pizz. arco p dim.  
pizz. arco p dim.

First system of the musical score. It features a grand staff (piano) and two vocal staves. The piano part includes dynamics *pp*, *p*, and *mf*. The vocal parts include dynamics *p* and *mf*. A first ending bracket labeled "I." spans the final two measures.

Second system of the musical score. It features a grand staff (piano) and two vocal staves. The piano part includes dynamics *pp*, *p*, and *mf*. The vocal parts include dynamics *p* and *mf*. A first ending bracket labeled "I." spans the final two measures. The system is marked with "a 2." at the beginning and end.

Bass line for the second system, featuring a *pp crescendo* dynamic marking.

Third system of the musical score. It features a grand staff (piano) and two vocal staves. The piano part includes dynamics *pp*, *dim.*, *p*, and *mf*. The vocal parts include dynamics *mf*, *p*, *mf*, and *f*. The piano part features a triplet pattern in the final measures.

F. *mf* A-mour ! *mf* En-cor ! *f* en-

Me. tu-ne ! *p* en-cor ! *mf* En-cor ! *f* en-

C. *mf* Tou-jours la mort ! *f* en-

Bass line for the third system, featuring dynamics *pp*, *dim.*, and *p crescendo molto*.



The musical score on page 401 consists of several systems of staves. The first system includes five staves for strings, with dynamic markings *f* and *ff*, and a *dim.* marking. The second system includes five staves for strings, with *f*, *ff*, and *dim.* markings. The third system includes a double bass line with triplets, *ff*, *mf*, *p*, *pp*, and *ff* markings, and a *tr* marking. The fourth system includes five staves for strings, with *f* and *ff* markings. The fifth system includes three staves for woodwinds (Flute, Meas., Clarinet) with the instruction "cor ! en-cor !" and *ff* markings. The sixth system includes two staves for double bass with *ff*, *meno f*, *dim.*, *pizz.*, *f*, and *arco* markings.

### No 20<sup>bis</sup>. Recitative.

Allegro.

Violins I *f*

Violins II *f*

Violas *f*

Frasquita

Carmen

El Dancaïro

Cellos *f*

Basses *f*

Eh bien ?

Eh bien nous essaye- rons de pas-ser et nous passe-

*f*

*f*

*f*

F.

D.

rons Res-te là-haut Jo- sé gar-de les marchandi-ses.

La route est-el-le

*f*

Horns in A I. *p*

Violins *p*

F. li-bre ?

D. Oui, mais gare aux sur-prises J'ai sur la brèche ou nous de-vons pas-

Horns in A II. *p*

Violins *p*

C. Carmen. Pre-nez les bal-lots et par-

D. -ser vu trois doua-niers Il faut nous en de-bar-ras-ser

Horns in A

Violins *sf*

C. -tons Il faut pas-ser nous passe-rons

# No 21. Morceau d'ensemble.

Allegretto. ♩ = 108.

Flute I

Flute II

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in G flat

2 Horns in B

2 Trumpets in B flat

3 Trombones

Tympani

Triangle

Drums and Cymbals

Allegretto. ♩ = 108.

Violins I

Violins II

Violas

Frasquita

Mercédès

Carmen

El Remendado

El Dancaïro

Soprani I et II

Tenors

Basses

Chorus

Cellos

Basses

Quant au douanier, c'est notre affaire !

Quant au douanier, c'est notre affaire !

Quant au douanier quant au douanier, c'est notre affaire ! Tout

Violins *cresc.* *dim.* *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.*

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 plai re, Il aime à plaire Il aime 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.

Ob.

Clar.

Bassoons

Horns in B

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

F. *p* *Laissez-nous passer en a- -vant ! Quant au doua- nier, c'est notre affai- re !*

Me. *p* *Laissez-nous passer en a- -vant ! Quant au doua- nier, c'est notre af-fai- re !*

C. *p* *Laissez-nous passer en a- -vant ! Quant au doua- nier, quant au doua- nier, c'est notre af-fai- re ! Tout*

Soprani I

Chorus II *Quant au doua- nier, c'est leur affai- re !*

*Quant au douanier, quant au doua- nier, c'est leur affai- re ! Tout*

*f* *dim.* *p* *cresc.* *pizz.* *arco* *pp*

Fl. *dim.* *p*

Ob. *dim.* *p*

Clar. *dim.* *p*

Bns. *dim.* *p*

Horns III. *dim.* *p*

Trump. *p*

Tromb. *p*

Tymp.

Triangle

Drums and Cymbals

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

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

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

F. *dim.* *p* *f*  
 Tout com- me un au- tre- il aime à plaire. Il ai- -me à fai-re le galant, Ah !

*dim.* *p* *f*  
 Tout com me un au- tre il aime à plaire, Il ai- -me à fai-re le galant ; Ah !

C. *dim.* *p* *f*  
 comme un au-tre il aime à plai- re, il aime à plaire, Il aime à fai-re le galant, Ah !

*dim.* *p* *f*  
 Tout com me un au- tre il aime à plaire, Il ai- -me à fai-re le galant ; Ah !

*dim.* *p* *f*  
 com-me un au-tre il aime à plai- re, il aime à plaire, Il aime à fai-re le galant ; Ah !

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

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

Piano accompaniment for the first system, featuring multiple staves with dynamic markings such as *pp*, *dim.*, and *a.2.*

Piano accompaniment for the second system, including markings for *pizz.* and *arco*.

F. Laissez-nous passer en a- vant ! Il aime à plaire !

Mc. Laissez-nous passer en a- vant ! Il aime à plaire ! Le douanier se-ra clé-ment !

C. Laissez-nous passer en a- vant ! Il aime à plaire !

Laissez-nous passer en a- vant ! Il aime à plaire !

Laissez-nous passer en a- vant ! Il aime à plaire !

Basses Il aime à plaire !

Il aime à plaire !

Vocal parts for Soprano (F.), Mezzo-soprano (Mc.), Contralto (C.), and Basses, with lyrics in French.

Piano accompaniment for the final system, including markings for *f*, *dim.*, *pizz.*, and *arco*.

Piano accompaniment for the first system, including strings and woodwinds. The score features multiple staves with various dynamics such as *pp* and *f*, and articulation like *a. 2.*

Piano accompaniment for the second system, including strings and woodwinds. The score features multiple staves with dynamics like *arco*, *pizz.*, and *pp*.

Musical notation for the first vocal line (F).

Musical notation for the second vocal line (Me).

Musical notation for the third vocal line (C).

Musical notation for Soprani I.

Musical notation for Soprani II.

Musical notation for the fourth vocal line.

Musical notation for the fifth vocal line.

Musical notation for the sixth vocal line.

Musical notation for the seventh vocal line.

Piano accompaniment for the third system, including strings and woodwinds. The score features multiple staves with dynamics like *arco*, *pizz.*, and *pp*.

Il est galant Il aime à plaire ! Le douanier sera galant !

Il est galant Il aime à plaire !

Il est galant Le douanier se-ra clé-ment ! Il aime à plaire !

Il est galant Il aime à plaire !

Il est galant Il aime à plaire !

Il est galant Il aime à plaire !

Il est galant Il aime à plaire !



*colla voce - - - a tempo*

pp ppp

Triangle  
Cymbals  
pppp

*colla voce - - - a tempo*

*pizz.*

pp ppp

F.  
Me.  
C.

*p rit. molto* *poco sf*

Oui, le douanier sera' même entre-prenant !  
Ouf, le douanier, c'est notre affaire !  
Oui, le douanier. oui, le douanier, c'est notre affaire ! Tout,

Tenors 1

Chorus Bases

pp ppp

Quant au douanier, c'est leur affaire !  
Quant au douanier, c'est leur affaire !

Musical score for the first system, including piano and violin parts. The piano part features a melody with dynamics *ppp*, *poco - - - cresc.*, and *mf*. The violin part includes first and second endings, with dynamics *poco - - - cresc.* and *cresc.*.

Musical score for the second system, including piano and violin parts. The piano part continues with dynamics *poco - - - cresc.* and *cresc.*. The violin part includes first and second endings, with dynamics *poco - - - cresc.* and *cresc.*.

Musical score for the third system, including piano and violin parts. The piano part continues with dynamics *poco - - - cresc.* and *cresc.*. The violin part includes first and second endings, with dynamics *poco - - - cresc.* and *cresc.*.

Musical score for the fourth system, including piano and violin parts. The piano part continues with dynamics *cresc.* and *cresc.*. The violin part includes first and second endings, with dynamics *cresc.* and *cresc.*.

F. *cresc.* *cresc.* *f*  
 Me. *cresc.* *cresc.* *f*  
 C. *cresc.* *cresc.* *f*  
 Tout com- me un au- tre il aime à plaire, Il ai- me à fai- re le galant, Lais-  
 com- me un au- tre il aime à plai- re, Il aime à plaire, Il aime à fai- re le galant, Lais-  
 faire !

Tout comme 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 !

Musical score for the fifth system, including piano and violin parts. The piano part continues with dynamics *cresc.* and *cresc.*. The violin part includes first and second endings, with dynamics *cresc.* and *cresc.*.

pp  
pp  
sf  
pp  
pp legg.  
pp legg.

sf  
pp  
sempre ppp

arco  
ppp  
arco  
ppp  
pizz.  
pp

F. --sez-nous pas-ser en a- vant !  
Il ne s'agit pas de bataille ; Non, il s'agit tout simplement

Me. --sez-nous pas-ser en a- vant !  
Il ne s'agit pas de bataille ; Non, il s'agit tout simplement

C. --sez-nous pas-ser en a- vant !  
Il ne s'agit pas de bataille ; Non, il s'agit tout simplement

*p legg.*  
*p legg.*  
*p legg.*

lant !

Lais- sez-les pas-ser en a- vant, Oui, pas-ser en a- vant !

*pp sempre pizz.*  
*pp sempre pizz.*

pp

pp

I.

I.

pp

Detailed description: This system contains the first four staves of the score. The top two staves are for piano, both marked *pp*. The third staff is for the first violin, marked *I.*. The fourth staff is for the celesta, marked *I.* and *pp*. The music is in a minor key and features intricate melodic lines and triplets.

Detailed description: This system contains the next four staves, which are vocal staves for Soprano, Alto, Tenor, and Bass. The staves are mostly empty, indicating that the vocalists are silent during this section.

Detailed description: This system contains the next four staves, which are piano and celesta parts. The staves are mostly empty, indicating that the instruments are silent during this section.

Detailed description: This system contains the next four staves, which are piano and celesta parts. The staves are mostly empty, indicating that the instruments are silent during this section.

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,

*p legg.*

*p legg.*

*p legg.*

Detailed description: This system contains the vocal staves for Soprano (F.), Mezzo-soprano (Me.), and Contralto (C.). Each staff has a line of lyrics. The lyrics are: "De se laisser pren-dre la tail- le Et d'é-cou-ter un compli- ment. S'il faut aller jusqu'au sourire,". The music is marked *p legg.* and features triplets.

Detailed description: This system contains the final four staves of the score, which are piano and celesta parts. The staves are mostly empty, indicating that the instruments are silent during this section.

Piano accompaniment for the first system. It features grand piano (pp) and celeste parts. The grand piano part includes a right-hand melody with a *cresc.* marking and a left-hand accompaniment with triplets and a *p cresc.* marking. The celeste part has a similar texture with triplets and a *f* dynamic.

Piano accompaniment for the second system. The grand piano part continues with the right-hand melody and left-hand accompaniment. The celeste part features a prominent triplet accompaniment with a *f* dynamic.

Piano accompaniment for the third system. The grand piano part continues with the right-hand melody and left-hand accompaniment. The celeste part features a prominent triplet accompaniment with a *f* dynamic and an *arco 3* marking.

F.  
Me.  
C.

*cresc.* -  
*cresc.* -  
*cresc.* -

Que vou- lez-vous, on souri-ra ! Et d'avance, je puis le dire, La contreban-de passe-

Que vou- lez-vous, on souri-ra ! Et d'avance, je puis le dire, La contreban-de passe-

Que vou- lez-vous, on souri-ra ! Et d'avance, je puis le dire, La contreban-de passe-

Vocal staves for Soprano I, Mezzo, and Contralto. Each staff begins with a *cresc.* marking and contains the lyrics: "Que vou- lez-vous, on souri-ra ! Et d'avance, je puis le dire, La contreban-de passe-".

Sopran I.  
CHOR.  
Sopran II.

Et d'avan ce, je puis le di re, La contreban-de passe-

Et d'avan ce, je puis le di re, La contreban-de passe-

Vocal staves for Soprano I and Soprano II. Both staves begin with a *f* dynamic and contain the lyrics: "Et d'avan ce, je puis le di re, La contreban-de passe-".

Piano accompaniment for the fourth system. The grand piano part continues with the right-hand melody and left-hand accompaniment. The celeste part features a prominent triplet accompaniment with a *f* dynamic and an *arco 3* marking. The system concludes with a *mf* dynamic marking.

*p cresc. molto*

*a 2. mf cresc. molto*

*mf cresc. molto*

*ff*

*p cresc. molto*

*mf cresc. molto*

*f ff*

*f cresc.*

*ff*

F. -ra! En a-avant! mar-chons! al-lons! en a-avant, Le doua-

Me. -ra! En a-avant! mar-chons! en a-avant! Le doua-

C. -ra! En a-avant! mar-chons! Oui, le douanier, oui, le doua-

Soprani I -ra! La contreban-de passe--ra! En a-avant! Le doua-

Soprani II -ra! La contreban-de passe--ra! Oui, le douanier, oui, le doua-

Tenors -ra! La contreban-de passe--ra! Le doua-nier, c'est

Basses -ra! La contreban-de passe--ra! Le doua-nier, c'est

*f cresc.*

*ff*

*mf cresc. molto*

*ff*

*mf cresc. molto*

*ff*

*mf cresc. molto*

*ff*

*mf cresc. molto*

*ff*

*mf cresc. molto*

*ff*

*mf cresc. molto*

*ff*

F. nier, c'est notre af-faire ! Tout comme un au- tre il aime à plai-re, Il ai-me à

Me. nier, c'est notre af-faire ! Tout comme un au- tre il aime à plai-re, Il ai-me à

C. nier, c'est notre af-faire ! Tout comme un au- tre il aime à plai- re, Il aime à plai-re ! 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 plai-re ! Il aime à

leur af- fai-re ! Comme un autre, il aime à plai-re, il aime à fai-re.

leur af- fai-re ! Comme un autre, il aime à plai-re, il aime à fai-re

leur af- fai-re ! Comme un autre, il aime à plai-re, il aime à fai-re

leur af- fai-re ! Comme un autre, il aime à plai-re, il aime à fai-re

leur af- fai-re ! Comme un autre, il aime à plai-re, il aime à fai-re

leur af- fai-re ! Comme un autre, il aime à plai-re, il aime à fai-re

leur af- fai-re ! Comme un autre, il aime à plai-re, il aime à fai-re

The musical score is arranged in systems. The top system consists of five staves for piano accompaniment. The second system has four staves, with the top two containing a *pp* *cresc.* marking and a *f* marking. The third system includes vocal parts for Soprano (F), Mezzo (Me), and Contralto (C), with lyrics: "fai-re le galant ! Ah ! Laissez-nous passer en a- vant ! Marchons en avant !". The fourth system continues the vocal parts with lyrics: "fai-re le galant ! Ah ! Laissez-nous passer en a- vant ! Marchons en avant !". The fifth system includes lyrics: "fai-re le galant ! Ah ! Laissez-nous passer en a- vant ! Marchons en avant !". The sixth system includes lyrics: "fai-re le galant ! Ah ! Laissez-les passer en a- vant ! Marchez en a-". The seventh system includes lyrics: "le galant ! Oui, pas- sez en a- vant ! en avant ! en avant !". The eighth system includes lyrics: "le ga-lant ! Oui, pas- sez en a- vant ! en avant ! en a-". The score concludes with a *cresc.* marking.



The musical score consists of several systems. The first system includes piano accompaniment for the right hand (treble clef) and left hand (bass clef). The piano part features complex rhythmic patterns with triplets and sixteenth notes, marked with *ff* (fortissimo) and *sempre ff* (sempre fortissimo). The vocal parts enter in the second system, including Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Ah! Marchons, marchons! en avant!" repeated by all voices. The piano accompaniment continues with *ff* dynamics. The vocal parts are marked with *ff* and *sempre ff*. The score concludes with a final system of piano accompaniment and vocal parts, maintaining the *ff* dynamic.

First system of musical notation, consisting of five staves. The top two staves are grand staff notation (treble and bass clefs). The third staff is a single treble clef staff. The fourth and fifth staves are a grand staff notation (treble and bass clefs). The music is in a key signature of three flats and a 3/4 time signature. It features complex rhythmic patterns with many sixteenth and thirty-second notes, and various articulations like slurs and accents.

Second system of musical notation, consisting of five staves. The top two staves are grand staff notation. The third staff is a single treble clef staff. The fourth and fifth staves are a grand staff notation. This system includes a *ff* (fortissimo) dynamic marking in the second measure of the top staff. It also features first and second endings, marked with "I." and "a. 2." respectively. The music continues with complex rhythmic patterns and articulations.

Third system of musical notation, consisting of five staves. The top two staves are grand staff notation. The third staff is a single treble clef staff. The fourth and fifth staves are a grand staff notation. This system continues the complex rhythmic and melodic lines from the previous systems, maintaining the same key signature and time signature.

31

Musical score for measures 31-35. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bns.), Horns, Tympani (Tymp.), Violins, and Cellos/Double Basses (div. e.).

- Fl.:** Measures 31-32 are rests. Measures 33-35 play a descending eighth-note scale with a *dim.* dynamic.
- Ob.:** Measures 31-32 are rests. Measures 33-35 play a descending eighth-note scale with a *dim.* dynamic.
- Clar.:** Measures 31-32 are rests. Measures 33-35 play a descending eighth-note scale with a *dim.* dynamic.
- Bns.:** Measures 31-32 are rests. Measures 33-35 play a descending eighth-note scale with a *dim.* dynamic.
- Horns:** Measures 31-32 are rests. Measures 33-35 play a sustained chord with a *dim.* dynamic.
- Tymp.:** Measures 31-32 are rests. Measures 33-35 play a rhythmic pattern with a *dim.* dynamic.
- Violins:** Measures 31-32 play a rhythmic pattern. Measures 33-35 play a rhythmic pattern with *pizz.* (pizzicato) and *pp* dynamics.
- div. e.:** Measures 31-32 play a rhythmic pattern. Measures 33-35 play a rhythmic pattern with *unis.* (unison) dynamics.

Musical score for measures 36-40. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoons, Tympani (Tymp.), Violins, and Cellos/Double Basses (div. e.).

- Fl.:** Measures 36-37 play a rhythmic pattern with *mf* dynamic. Measures 38-40 play a rhythmic pattern with *mf* dynamic.
- Ob.:** Measures 36-37 play a rhythmic pattern with *mf* dynamic. Measures 38-40 play a rhythmic pattern with *mf* dynamic.
- Clar.:** Measures 36-37 play a rhythmic pattern. Measures 38-40 play a rhythmic pattern with *mf* dynamic.
- Bassoons:** Measures 36-37 play a rhythmic pattern. Measures 38-40 play a rhythmic pattern with *mf* dynamic.
- Tymp.:** Measures 36-37 play a rhythmic pattern. Measures 38-40 play a rhythmic pattern with *mf* dynamic.
- Violins:** Measures 36-37 play a rhythmic pattern. Measures 38-40 play a rhythmic pattern with *dim.* dynamic.
- div. e.:** Measures 36-37 play a rhythmic pattern. Measures 38-40 play a rhythmic pattern with *dim.* dynamic.

Fl. *dim.*

Ob. *dim.*

Clar. *p*

Bassoons *dim.*

Horns *p* *dim.* *pp*

Tymp. *p*

Violins *p* *arco* *ppp*

Violas *p* *arco* *ppp*

Cellos *p* *arco* *ppp*

Double Basses *p* *arco* *ppp*

Fl. *pp* *dim.* *ppp* *ppp*

Ob. *ppp*

Clar. *ppp*

Bns. *ppp* *a. 2.*

Horns *ppp* *ppp*

Tymp. *pp* *dim.*

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

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

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

Double Basses *dim.* *ppp* *ppp* *ppp* *ppp* *pizz.*

# 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.

Cellos

Basses

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*

Detailed description: This block contains the musical score for the first system. It features two staves for Violins and one staff for the Soprano (Mi.). The Violin staves are marked with *ffp* and contain a rhythmic accompaniment of eighth notes. The Soprano staff has a melodic line with a triplet of eighth notes at the beginning. The lyrics are: "ci je le verrai Et le de- voir que m'imposa sa mè- -re Sans trembler je l'accompli-".

32

Andante molto. ♩ = 44.

Fl. *pp*

English Horn *pp*

Clar. *pp*

Horns *pp*  
in E flat *espress.*  
in B flat

Tromb. *pp*  
I.

Tymp. *pppp*

Detailed description: This block contains the musical score for the woodwind and brass sections. It includes staves for Flute (Fl.), English Horn, Clarinet (Clar.), Horns (in E flat and B flat), Trombone (Tromb. I.), and Tympani (Tymp.). The tempo is marked "Andante molto" with a quarter note equal to 44 beats. The dynamics are generally *pp* or *pppp*. The Horns part is marked *espress.* and features a melodic line with slurs. The Tympani part has a rhythmic pattern of eighth notes.

Andante molto. ♩ = 44.

Violins *pp*

Mi. *pp*

-rai.

con sordini div. *pp*

con sordini div. *pp*

con sordini *pp*  
Dizz.

Detailed description: This block contains the musical score for the second system. It features two staves for Violins and one staff for the Soprano (Mi.). The Violin staves are marked with *pp* and contain a rhythmic accompaniment. The Soprano staff has a melodic line with a triplet of eighth notes at the beginning. The lyrics are: "-rai." The section is marked "con sordini div." and "con sordini". The dynamics are *pp*. The bottom of the page has a *pp* and "Dizz." marking.

Fl.  
English Horn  
Clar.  
Horns *ppp*  
*ppp*  
Violins  
Mi. *p*  
Je dis que rien ne m'é-pou- van- te, Je dis hé-

Fl.  
Engl. Horn.  
Clar.  
Horns *pp*  
*pp*  
Violins *pp*  
*pp*  
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. *poco cresc.*  
Engl. Horn. *poco cresc.*  
Clar. *poco cresc.*  
Horns *poco cresc.*  
Violins *cresc.*  
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 *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*

*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.*

*senza sordini*

Mi. *dim. p pochiss. rall.* *mf*

tégerez, Sei-gneur ! Je vais

*pp* *pp* *senza sordini*

**Allegro molto moderato. ♩ = 96.**

Fl. *p*

Clar. *p*

Bassoons *p*

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

**Allegro molto moderato. ♩ = 96.**

Violins *p* *mf* *f* *ff*

Mi. *cresc.* *mf* *cresc.*

voir de près cette fem- me Dont les ar- tifi-ces maudits Ont fi-

*arco* *p* *mf* *f*

Clar. *cresc.*

Bns. *cresc.*

Horn in E flat I. *p cresc. f*

Violins *p mf f ff p dim.*

Mi. *p mf f ff p dim. pp*

-ni par fai- re un in-fà- -me De celui que j'aimais ja--dis! Elle

*p mf f 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 meno p*

*pp meno p*

Mi. *riten. un poco p cresc. meno p*

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. *f*

English Horn *f*

Clar. *p cresc.* *f*

Bassoons *mf cresc.* *f*

in E flat

Horns in B. flat (low) *I. 3 mf* *f* *a 2.* *f*

Tromb. *I. mf*

Tymp.

*colla voce* *a tempo*

Violins *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* *f* *dim. molto pp*

*cresc.* *f* *pp*

rall. molto

Tempo I.

Fl. *p dim.* *pp*

Engl. Horn. *pp dim.* *pp*

Clar. I. *pp* *pp*

Bns. *pp dim.* *pp*

*ppp*

Horns *p* *pp*

rall. molto

Tempo I.

Violins *con sord. pp* *div.*

*con sord. pp*

Mi. *p* *f dim.* *molto* *p*

rez ! Ah ! Je dis que rien ne m'é-pou-van-te, Je dis, hé-

*ppp* *pp pizz.*

Fl. *pp*

Engl. Horn. *pp*

Clar. *pp*

Horns *pp*

Violins *pp*

Mi. *sf dim.* *p*

-las ! que je ré-ponds de moi ; Mais j'ai beau fai-re la vail-

*pp*

Fl.  
Engl. Horn.  
Clar.  
Horns  
Violins  
Mi.  
lan- te, Au fond du cœur je meurs d'ef-froi !

Fl. *poco cresc.*  
Engl. Horn. *poco cresc.*  
Clar. *poco cresc.*  
Horns *poco cresc.*  
Violins *cresc.*  
Mi. *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

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 *I. mf dim. dim.*

Tromb. I. *ppp pp ppp*

Tymp. *pppp*

Violins *unis. poco sf dim. p*

Violas *unis. poco sf dim. p*

Mi. *molto*  
 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*

*p espress.*

*colla voce*

*a tempo*

Violins *dim. pp* *dim. pp* *div.*

Mi. *dim. p poco rit.* *p > pp* *pp* *pp*

té-ge-rez, Sei-gneur ! Pro-té-gez-moi !

Fl.

Engl. Horn.

Clar.

Horns in E flat

Violins *sempre pp* *sempre pp*

Mi. *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* *Soli.* *p* *ppp* *smorz.*

Violins *ppp* *arco* *ppp arco*

unls. pizz. *ppp* *arco* *ppp*

Mi. *ppp* *arco* *ppp*

-gneur ! *ppp*

Nº 22<sup>bis</sup>. 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 aju-te il fait feu Ah ! j'ai trop pré-su-mé de mes forces, mon

Fl.  
Ob.  
Clar.  
Bns.

Horns  
Trump.  
Tromb.

Violins

(she disappears behind the rocks) *dim.* *p*

Mi.  
Dieu.

E.  
Escamillo. *Recit.*  
Quelques lignes plus

*dim.* *pizz.* *p*

Fl.

Ob.

Clar.

Bns.

Horn I in F.

Violins

J.  
Don José!

E.  
Votre nom répon- dez  
bas et tout était fi- ni. Eh! doucement l'ami.

*a2.* *ff*

# Nº 23. Duo.

Allegro. ♩ = 112.

Flute I  
Piccolo  
2 Oboes  
2 Clarinets in B  
2 Bassoons  
2 Horns in F  
2 Horns in E flat  
2 Trumpets in B flat  
3 Trombones  
Tympani  
Violins I  
Violins II  
Violas  
Don José  
Escamillo  
Cellos  
Basses

Clar.  
Bns.  
Violins  
J.  
E.

Je con-nais votre-nom. Soy-ez le bien ve-nu mais vraiment, ca-ma-rade Vous pou-viez y res-moi !

Esca-mil-lo !  
Je suis Es-ca-mil-lo, To-re-ro de Gre-na-de ! C'est

Fl. *pp* *3* *p legg.*

Ob. *pp* *3* *p legg.*

Clar. *pp* *3* *p legg.*

Horns in F *pp* *3* *p* *pizz.* *arco* *pizz.*

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

*ter.* *p cantando*

Je ne vous dis pas non. Mais je suis a-mou-reux, mon cher, a la fo-li-e! Et

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

*sempre pizz.* *p*

**38** *poco rit.*

Fl. *poco rit.*

Clar. *poco rit.*

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

*poco rit.* *pp*

ce-lui-la se-rait un pauvre compa-gnon Qui pour voir ses amours ne risquerait sa vi-

*arco* *pp* *pp*

a tempo

Fl. *p*

Ob. I. *p*

Clar. I. *p*

Bns. I. *p*

Horns in F in E flat *p*

Violins *legg. 3* *p*

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. *f* a2.

Clar. I. *p*

Bassoons *f*

Horns *f*

Violins *f* *pizz.* *mf*

J. pel-le ? Car-men ! *mf*

E. Car-men. Car-men ! oui mon cher. Elle avait pour a-

*f* *mf* *pizz.* *mf* *pizz.*

Fl.  
Clar.  
Solo-Viol. *arco*  
*pp*

J. *pp* D. José (aside)  
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. *p* 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*



rall.

Fl. *p*

Ob. *p*

Clar. I. *p* *espress.*

Bns. *p* *ma ben marc.* *dim.* *pp*

in F *a2.* *p*

Horns in E flat *p* *pp*

Tromb. *p* *III. Solo.* *ppp* *rall.*

Violins *cresc.* *dim.* *p* *pp*

J. *cresc.* *dim.* *p* *pp*

E. *cresc.* *dim.* *p* *pp*

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.* *espr.* *pizz.* *dim.* *p* *pp*

40

Tempo I. ♩ = 112.

Fl.

Ob.

Clar.

Bassoons

Horns *a2.*

Viol. *a2.*

Tempo I. ♩ = 112.

J. Mais pour nous enle- -ver nos fil- les de Bo-hê- ime. Sa-vez-vous bien qu'il faut pa-

E. *je!*

Cellos

Bassoons *a 2.* *colla voce*

Horns *ff* *a 2.*

Violins

J. *senza rigore*  
*menacingly*

E. *gaily*

Cellos and Basses *arco*

-yer?... Et que le prix se paie à

Soit! on paie-ra. soit! on paie- ra.

*poco riten. a tempo*

Fl.

Ob.

Bns.

Horns

Trump.

Tromb.

Tymp.

*pp*  
*ma ben marcato*

*poco riten. a tempo*

Violins *ff* *sffp* *dim.* *pp* *pizz.*

J. *dim.* *pp*

E. *dim.* *pp*

Cellos and Basses *ff* *sffp* *dim.* *pp*

coups de nava- ja! (surprised) Comprenez--vous? (ironically)

A coups de navaja! Le discours est très net. Ce désér-

Bns.  
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*  
Ob. *p cresc. molto*  
Clar. *pp*  
Bassoons *p cresc. molto*  
Horns in F *p cresc. molto*  
Trump. *p*  
Tromb. *pp cresc. molto*

rall. molto  
*f*  
*sf dim. - p*  
*sf dim. - p*  
*a 2. dim. - p*

Tymp.  
arco *ppp cresc. molto*  
Viol. *pp arco cresc. molto*  
D. José. *pp cresc. molto*  
E. vous ? J'en suis ra-vi, mon cher ! j'en suis ravi. mon cher, et le tour est com-  
arco *ppp cresc. molto*  
arco *pp cresc. molto*

rall. molto  
*f p sf dim. - p*  
*f p sf dim. - p*  
*sf dim. - p*  
*ritenuto - molto*  
*f p sf dim. - p*  
*pp cresc. molto*

41

Allegro. ♩=126.

Fl. *f* *pp*

Ob. *f* *pp* a2.

Clar. *mf cresc.* *pp*

Bns. *pp* *p cresc.* *f* *pp* a2.

Horns *p* *cresc.* *f*

in F.

in D.

Trump. *pp* *cresc.*

Tromb.

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 mai- tres- se Et trou-

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

pp cresc. p cresc. mf cresc. f pp a2. pp

in D. pp cresc. pp cresc. a2. pp ppp

cresc. f pp cresc. f pp cresc. f pp

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 mai- tres- se Et trou-

cresc. f p cresc. f p

pizz. pp cresc. arco pp

42

First system of musical notation, including piano and bass staves. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). The piano part features complex rhythmic patterns and chords.

Second system of musical notation, including piano and bass staves. Dynamics include *ff* and *pp*. The piano part continues with complex rhythmic patterns. A *a 2.* marking is present above the piano staff.

Third system of musical notation, including piano and bass staves. Dynamics include *cresc. molto* (crescendo molto) and *ff*. The piano part features rapid sixteenth-note passages.

J. Va bien-tôt cou-ler ! Met-tez-vous en gar-de Et veil-lez sur vous ! Met-tez-vous en gar-de Et veil-

E. ver, trouver l'a-ment ! Met-tez-vous en gar-de Et veil-lez sur vous ! Met-tez-vous en gar-de Et veil-

Vocal lines for Soprano (J.) and Alto (E.) with lyrics in French. Dynamics include *ff*.

Fourth system of musical notation, including piano and bass staves. Dynamics include *pp*, *ff*, and *arco* (arco). The piano part includes a *pizz.* (pizzicato) marking.

The first system of the musical score consists of five staves. The top two staves are for the piano, with the right hand playing a complex melodic line and the left hand providing harmonic support. The next three staves are for the vocalists, with various musical markings such as 'a 2.' and 'a 2. ^' indicating specific performance instructions. The key signature is one flat (B-flat), and the time signature is 4/4.

The second system continues the musical score with five staves. It features similar piano accompaniment and vocal lines. The piano part includes chords and melodic fragments, while the vocal parts have lyrics written below them. The system concludes with a double bar line.

The third system consists of three staves, primarily for the piano accompaniment. The right hand continues with a melodic line, and the left hand plays chords and bass lines. There are some fermatas and dynamic markings present.

J.  
E.

lez sur vous ! Tant pis pour qui tarde. A pa- rer les coups ! Met-tez-vous en gar-de, Veil-lez sur  
lez sur vous ! Tant pis pour qui tarde A pa- rer les coups ! Met-tez-vous en gar-de, Veil-lez sur

The bottom part of the fourth system shows the piano accompaniment for the vocal lines above. It includes the right and left hand parts, with some fermatas and musical markings.

*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*



Listesso tempo.

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

Listesso tempo.

*sempre ff*

*sempre ff*

*sempre ff*

S.  
vous !

B.  
vous !

*sempre ff*

*sempre ff*

The musical score consists of several systems. The first system features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is marked with accents and slurs, and includes dynamic markings such as *ff* and *ff*. The second system continues the piano accompaniment with similar markings. The third system includes a vocal line (J.) and a bass line (E.) with the instruction: "(Escamillo's knife snaps. Don José is about to strike him.)". The piano accompaniment continues with a rhythmic pattern of eighth notes. The score concludes with a final piano accompaniment system.

# 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

*muta in E flat*

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

Chorus

Cellos

Basses

*p* *cresc.* *f*

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

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

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

*Recit.* *f*

(arresting Don José's arm.)

Hola! hola! Jo-sé!

*p* (to Carmen)

Vrai! j'ai l'a-me ra-

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

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

E. *p dim.* *pp* *pp* *cresc.* *dim.*

(happy, and proud; to Don José)

vi-e Que ce soit vous, Car-men, qui me sauviez la vi--e! Quant à

*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*

E. *p* *cresc.*

toi, beau soldat, Nous sommes manche à man-che, et nous jouerons la bel-le, oui, nous jouerons la bel-

Horns in E flat

*colla voce*

*a tempo animato* ♩ = 108.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*poco rit.*

Dancaïro (interposing)

C'est bon, c'est bon ! plus de que-  
-relle ! Nous, nous allons par-

-le Le jour où tu vou-  
-dras repren- dre le com-  
-bat !

*cresc.*

*f*

*a tempo moderato* ♩ = 92.

Fl. *pp*

Claf. *pp*

Bns. *pp*

*pp*

Violins *pp*

*pp*

*poco sf*

*p*

D. tir. et toi, et toi l'a-mi, bon-  
-soir.

E. Souffrez au moins qu'a-vant de vous dire au re-

*pp*

*p*

*p*

Ob. *p*

Bassoons *p*

*p*

Violins *mf*

*dim.*

*p* *poco dim.* *p* *poco dim.* *mf* *mf* *dim.*

*poco cresc.* *mf* *mf* *dim.*

E. voir Je vous in-vi-te tous aux courses de Sé-  
-vil-le, Je compte pour ma part y bril-  
-ler de mon

*mf* *pizz.* *mf* *dim.*

*mf* *mf* *dim.*

**poco rit.**

Flute

Ob.

Clar.

Bassoons

Horns  
in F  
in E flat

Violins

E. (gazing at Carmen.) (coolly, to Don José, who made a menacing gesture.)

mieux. Et qui m'aime y viendra ! Et qui m'ai-me y vien-dra l'ami, tiens toi tran

*p espress. cresc.* *sf dim. molto* *p dim.* *pp* *ff dim. molto* *pp*

**poco rit.**

= **45**

**Un poco ritenuto. ♩ = 80.**

Violins

E. (gazing at Carmen.) *cresc.*

quil-le ! J'ai tout dit. oui, j'ai tout dit !...

*pp pizz.*

Clar. I. *pp* *p* *p dim.* *rit.* *a tempo* *p*

Bassoons *pp* *p* *p dim.* *rit.* *a tempo* *p*

Horns I. *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* *rit.* *a tempo* *p*

et je n'ai plus i-ci qu'à faire mes adieux!...

(Exit Escamillo slowly; Don José tries to attack him, but is held back by El Dancaïro and El Remendado.)

Cellos divisi *p* *rit.* *a tempo* *p*

Basses *p* *rit.* *a tempo* *p*

*p dim.*

Clar. *p* *rit.* *a tempo* *p*

Bns. *p* *rit.* *a tempo* *p*

Violins *p* *rit.* *a tempo* *p*

Viola divisi *p* *rit.* *a tempo* *p*

Cellos divisi *p* *rit.* *a tempo* *p*

Basses *p* *rit.* *a tempo* *p*

Clar. *poco sf*

Bns. *poco sf*

Violins *poco sf*

Violas *poco sf*

Vcllo *poco sf*

Cb. *poco sf*

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

Allegro moderato.  $\text{♩} = 120$ .

Viol. *pp*

Viola *pp*

Vcllo *pp*

Cb. *pp*

*unis.*

D. José (to Carmen, menacingly, but restrainedly.)

Prends garde à toi... Car-men, je suis las de souffrir

J. *p* *cresc.*

D. Dancaïro. En rou- te, en rou- te, il faut par-

D. *pp*

*unis.*



Fl.  $\sharp$  a 2

Ob. I.  $pp$  *cresc. molto*  $mf$

Clar.  $pp$  *cresc. molto*  $mf$

Bassoons *cresc. molto*

Horns in G flat II.

Horns in E flat  $pp$  *cresc. molto*

Trump.  $pp$  *cresc. molto*

Tromb.  $pp$  *cresc. molto*

Tymp. *cresc.*

Violins *cresc. molto*

*cresc. molto*

*cresc. molto*

D. *cresc. molto*

tir !

Soprani I  $f$

Soprani II  $f$  En rou- te, en rou- te, il faut par- tir !

Tenors  $f$  En rou- te, en rou- te, il faut par- tir !

Basses  $f$  En rou- te, en rou- te, il faut par- tir !

*cresc. molto*

*cresc. molto*

colla voce a tempo

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

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

*f*

colla voce a tempo

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

C. Carmen. *f* Une fem-me !

R. Recit. Remendado. (he brings Micaela forward.) Halte ! quelqu'un est là qui cherche à se cacher.

D. Dancairo. *f* Pardieu !

*ff* *pp*

*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*

Mi. Micaëla (joyously) *f*

J. Don José. (recognizing Micaëla) *ff* Don Jo-sé! *p*

D. 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

pp

pp

I.

pp

a 2

f dim. p

pp possibile

ppp

Harp

pp

Andantino moderato. ♩ = 88.

pp

pp

pizz.

p

Mi. f p molto espress. *mf*

J. ci ?

Moi je viens te cher-cher ! Là-bas est la chaumiè-re, Où sans ces-- se pri-

pp

pizz.

p

The musical score is arranged in five systems. The first system contains two systems of piano accompaniment. The second system contains two systems of piano accompaniment. The third system contains a grand staff for piano. The fourth system contains a vocal line and a piano accompaniment. The fifth system contains a piano accompaniment.

*pp*

*p*

M.  
-ant, U- ne mè re, ta mè-re, Pleure, hé-las ! sur son en-fant : El-le

*a 2.*  
*pp*  
*I.*  
*pp*  
*I.*  
*pp*  
*p*

*in G.*  
*pp*  
*in B flat (low)*  
*pp*  
*I.*  
*ppp*  
*poco cresc.*

*pp*  
*pp*  
*p*  
*cresc.*

*MI.*  
*cresc.*  
*mf*  
*cresc.*  
*pp*  
*p*  
*cresc.*

pleu- re et t'ap-pel- le, El-le pleu-re et te tend les bras ! Tu pren-dras pi-tié

*colla voce*

*a tempo*

*poco sf*  
*poco sf*  
*poco sf dim. molto pp*

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

*poco sf dim. pp*

*colla voce*

*a tempo*

*poco sf dim. molto pp*  
*poco sf dim. molto pp*  
*p pp*  
*mf*  
*mf*  
*arco*  
*pp*

Mi. *ff* *stringendo*  
d'el- le, Jo sé! ah! Jo-sé tu me sui-vras, tu me sui-vras!

C. Carmen (to Don José)  
Va-t'en, va-t'en, tu fe-ras

*poco sf dim. molto pp*  
*p pp*  
*mf*  
*arco*  
*pizz.*  
*p*  
*pizz.*  
*p*

Poco animato.

Clar. *pp*

Horns

Violins *cresc.* *pp legg.*

*cresc.* *pp legg.*

*cresc.* *pp legg.*

C. *cresc.* *pp*

J. *cresc.* *pp*

bien, Notre métier ne te vaut rien. D. José. Oui, tu devrais par-tir

Tu me dis de la sui-vre !... Tu me dis de la

*cresc.* *pp* *arco*

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.* *f*

Horns *p cresc.* *mf* *f*

Tymp. *pp* *f*

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. ♩ = 84.

Fl.  
Ob.  
Clar.  
Bns.

Horns  
Tromb.

Moderato. ♩ = 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.* *p cresc.*

Violins

J.

chaî- -ne 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.* *cresc.* *pp cresc.*

Allegro. J. = 120.

Fl. *a 2*  
 Ob.  
 Clar.  
 Bns. *b<sub>2</sub>*  
 Horns in G.  
 Horns in B flat  
 Trump.  
 Tromb.  
 Tymp.

Detailed description: This block contains the orchestral score for woodwinds and brass. It includes staves for Flute (a 2), Oboe, Clarinet, Bassoon (b2), Horns in G and B flat, Trumpet, Trombone, and Tympani. The music features various dynamics such as *ff*, *mf*, *f*, and *cresc.* (crescendo). The tempo is marked *Allegro. J. = 120.*

Violins  
 Violas

Detailed description: This block contains the orchestral score for the string section, including Violins and Violas. The music features dynamics such as *ff*, *mf*, and *cresc.* (crescendo). The tempo is marked *Allegro. J. = 120.*

Mi. Micaëla.  
 F. Frasquita.  
 Me. Mercédès.  
 J. *vi- e, Non, non, non, je ne par-ti- rai pas !*  
 R. Remendado.  
 D. Dançaïro.  
 Soprani  
 Tenors  
 Basses

Detailed description: This block contains the vocal score for various characters. The lyrics are in French and include: "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", "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 characters listed are Micaëla, Frasquita, Mercédès, Remendado, Dançaïro, Soprani, Tenors, and Basses. The music features dynamics such as *mf*, *cresc.* (crescendo), and *ff*. The tempo is marked *Allegro. J. = 120.*

ff > mf  
a 2  
cresc.  
ff  
mf  
a 2  
mf  
a 2  
mf  
a 2  
mf  
a 2  
mf

mf 3 cresc.  
mf 3 cresc.  
mf 3 cresc.  
ff  
p

Mi. bras ! Cette chaî- ne qui te lie, José, tu la bri- se- ras ! Hélas ! Jo-

F. pas, Et la chaîne qui vous li-e Se rompra par ton tré-pas !

Me. pas, Et la chaîne qui vous li-e Se rompra par ton tré-pas ! (to Micaëla)

J. Laisse-moi !

R. pas, Et la chaîne qui vous li-e Se rompra par ton tré-pas !

D. pas, Et la chaîne qui vous li-e Se rompra par ton tré-pas !

pas, Et la chaîne qui vous li-e Se rompra par ton tré-pas !

pas, Et la chaîne qui vous li-e Se rompra par ton tré-pas !

pas, Et la chaîne qui vous li-e Se rompra par ton tré-pas !

pas, Et la chaîne qui vous li-e Se rompra par ton tré-pas !

mf 3 cresc.  
ff  
mf  
mf

Moderato.  $\text{♩} = 84$

This system contains the piano accompaniment for the first system. It features a grand staff (treble and bass clefs) and two individual staves for the right and left hands. The music is in 2/4 time and includes dynamic markings such as *mf*, *f*, and *ff*. A first ending bracket labeled "a 2" spans the final two measures of the system.

Moderato.  $\text{♩} = 84$

This system contains the vocal and piano accompaniment for the second system. It includes five vocal staves (Soprano, Alto, Tenor, Bass, and Contralto) and a grand staff for the piano accompaniment. The vocal lines feature the lyrics: "sé!", "José! prends gar-de!", and "Car je suis con-dam-né! Ah! je te tiens, fil-le dam-". The piano accompaniment includes dynamic markings such as *f*, *p*, *cresc.*, and *ff*.

Fl. *f* *ff* *f* *ff* *f* *ff* *mf espress.*

Ob.

Clar.

Bassoons

Horns

Tromb.

Viol. *p* *pp* *p* *pp* *p* *pp* *p*

J. *f* *ff* *f* *ff* *f* *ff* *mf espress.*

-né -e, Je te tiens, et je te for-ce-rai bien A su-bir la des-ti

Ob. *a 2* *pp cresc.*

Clar. *a 2* *pp cresc.*

Bns. *p* *cresc.* *a 2*

Horns in G. *a 2* *mf cresc.*

Trump. *pp cresc.*

Viol. *p* *cresc.*

J. *menof* *cresc.*

né -e Qui ri-ve ton sort au mien ! Dût-il m'en coûter la

*pp* *cresc.*

Allegro. ♩ = 120.

Fl. *a2*

Ob. *f* *a2*

Clar. *f*

Bns. *f*

Horns in G  
Horns in B♭

Trump

Tromb.

Tymp.

Allegro. ♩ = 120.

Viol. *f*

Frasquita.

Mercédès.

Ah! prends garde, prends garde, Don Jo-

Ah! prends garde, prends garde, Don Jo-

vi-e, Non, non, non, je ne parti- rai pas!

Remendado.

Dancairo.

Ah! prends garde, prends garde, Don Jo-

Ah! prends garde, prends garde, Don Jo-

Ah! prends garde, prends garde, Don Jo-

Ah! prends garde, prends garde, Don Jo-

Ah! prends garde, prends garde, Don Jo-

*colla voce* **Moderato. ♩ = 88.**  
*a 2*  
*p* *dim.* *pp*  
*pp* *p* *dim.* *pp*

*I.*  
*pp*

*colla voce* **Moderato. ♩ = 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-  
 sé!  
 F. sé!  
 Me. sé!  
 R. sé!  
 D. sé!  
 sé!  
 sé!  
 sé!  
 sé!

Allegro. ♩=104.

First system of musical notation. It features four staves: piano (pp), first violin (a2), second violin (a2), and bass. The piano part begins with a *pp* dynamic. The strings enter with a *f* dynamic. The tempo is marked *Allegro. ♩=104.* The key signature has two flats. The first system concludes with a *ff* dynamic.

Allegro. ♩=104.

Second system of musical notation. It features four staves: piano (pp), first violin (f), second violin (f), and bass (f). The piano part continues with a *pp* dynamic. The strings are marked *f*. The tempo is marked *Allegro. ♩=104.* The system concludes with a *ff* dynamic.

Vocal and piano accompaniment for the second system. It includes staves for Soprano (Mi), Tenor (J.), and piano accompaniment. The piano part begins with a *pp* dynamic. The vocal parts have the following lyrics:  
 Mi: *dim.* *rir sans t'avoir pardon-né!* *f* *Oui, Don Jo-sé!*  
 J.: *f* *Ma mè-re elle' se' meurt!* *ff* *Partons! ah! par-tons!* *(he takes a few steps, then stops.)*  
 The piano accompaniment concludes with a *ff* dynamic.



50

Molto ritenuto.

Allegro moderato. ♩ = 96

Musical score for the first system. It consists of four staves. The first two staves are for the piano, and the last two are for the bass. The tempo changes from *Molto ritenuto.* to *Allegro moderato. ♩ = 96*. Dynamic markings include *ff* and *p*. There are also markings for *a 2<sup>a</sup>* and *a 2*.

Molto ritenuto.

Allegro moderato. ♩ = 96.

Musical score for the second system. It consists of four staves. The first two staves are for the piano, and the last two are for the bass. The tempo changes from *Molto ritenuto.* to *Allegro moderato. ♩ = 96.* Dynamic markings include *ff* and *f*.

(Don José leads Micaela away; hearing Escamillo's voice, he pauses, hesitating.)

J. Sois conten- te... je pars... mais... nous nous re-ver- rons !

Musical score for the piano accompaniment of the vocal line. It consists of two staves. Dynamic markings include *ff* and *pizz.*

Fl. Allegro moderato. ♩ = 108.

mf *din. - molto*

Clar. *mf din. - molto*

Tymp.

Allegro moderato. ♩ = 108.

Violins

pizz. *p*

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.)

To-ré- ador ! Et songe bien, oui, songe en combattant. Qu'un oeil noir te re- gar-

a tempo

Fl. I. *p*

Ob. I. *p*

Clar. I. *p*

Bassoons I. *p*

Horns in B flat a 2 *pp*

Tymp. *ppp*

Violins *pp*

Violas *pp*

Cellos and Basses *pp*

arco *pp*

-de Et que l'amour t'attend. To- ré-a-dor, l'a-mour t'at-tend !

The musical score for page 476 includes the following parts and markings:

- Fl.:** Features a triplet of eighth notes marked *pp* in the third measure, and a triplet of eighth notes marked *ff* in the fourth measure.
- Ob.:** Features a triplet of eighth notes marked *ff* in the fourth measure.
- Clar.:** Features a triplet of eighth notes marked *pp* in the third measure, and a triplet of eighth notes marked *ff* in the fourth measure.
- Bns.:** Features a triplet of eighth notes marked *pp* in the third measure, and a triplet of eighth notes marked *ff* in the fourth measure.
- Horns:** Features a triplet of eighth notes marked *ff* in the fourth measure.
- Trump.:** Features a triplet of eighth notes marked *ff* in the fourth measure.
- Tromb.:** Features a triplet of eighth notes marked *ff* in the fourth measure.
- Tymp.:** Features a triplet of eighth notes marked *ff* in the fourth measure.
- Violins:** Features a triplet of eighth notes marked *ff* in the fourth measure.

End of Act III.

# Entr'acte.

Allegro vivo ♩. = 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

Tamburine *ff*

Harps

Allegro vivo ♩. = 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. - - - - - pp*

*pp*

Piccolo

Ob. *p*

Clar. *I. pp*

Tamb. *pp*

Harp

Violins

1

First system of musical notation. It consists of four staves. The top two staves are for a vocal line, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase marked *p dim.* and *pp dim.*. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Second system of musical notation, piano accompaniment only. It consists of two staves. The right hand continues with eighth-note patterns, and the left hand continues with eighth-note patterns.

Third system of musical notation, piano accompaniment only. It consists of four staves. The right hand continues with eighth-note patterns, and the left hand continues with eighth-note patterns.

Second system of musical notation, starting with a double bar line. It consists of four staves. The top two staves are for a vocal line, and the bottom two are for piano accompaniment. The key signature has two flats. The vocal line begins with a melodic phrase marked *sf dim. molto*. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The system ends with a first ending bracket marked *I.* and *pp*.

Fourth system of musical notation, piano accompaniment only. It consists of two staves. The right hand continues with eighth-note patterns, and the left hand continues with eighth-note patterns.

Fifth system of musical notation, piano accompaniment only. It consists of four staves. The right hand continues with eighth-note patterns, and the left hand continues with eighth-note patterns.

Fl. *ff* *p*

Piccolo *p dim.* *ff* *p*

Ob. *a 2* *ff* *p*

Clar. *pp dim.* *ff* *p*

Bassoons *a 2* *ff* *p*

Horns in F. *a 2* *f* *pp*

Horns in D.

Trump.

Tromb. I. *f*

Tymp. *f*

Triangle *f* *p*

Tamb. *f* *p*

Harp *ff* *p*

Violins *arco* *ff* *pizz.* *p*

Viola *arco* *ff* *pizz.* *p*

Cellos *arco* *ff* *pizz.* *p*

Basses *arco* *ff* *pizz.* *p*



The musical score is arranged in five systems. The first system contains five staves: two treble clefs (top two), two bass clefs (middle two), and a fifth staff. Dynamics include *ff* and *p*. The second system has four staves, with dynamics *f* and *pp*. The third system has four staves, with dynamics *f* and *p*. The fourth system has two staves, with dynamics *ff* and *p*. The fifth system has five staves, with dynamics *ff*, *arco*, *pizz.*, and *p*. Specific markings include *a 2* and *I.* in the second system.

3

The first system of the musical score consists of four staves. The top two staves are for the piano, and the bottom two are for the violin. The piano part features a melodic line with trills and a bass line with a steady eighth-note accompaniment. The violin part mirrors the piano's melodic line with trills. Dynamic markings include *pp* and *ppp*, and first fingerings (*I.*) are indicated for the trills.

The second system continues the musical score. The piano part is marked *in F.* and *in D.* with a first fingering (*I.*) and a dynamic marking of *p*. The violin part continues with a melodic line and a bass line. A *dim.* (diminuendo) marking is present in the violin part.

The third system shows the piano and violin parts. The piano part has a melodic line and a bass line. The violin part has a melodic line and a bass line. A *dim.* marking is present in the violin part.

The fourth system continues the musical score. The piano part has a melodic line and a bass line. The violin part has a melodic line and a bass line. A *dim.* marking is present in the violin part.

The fifth system features the piano and violin parts. The piano part has a melodic line and a bass line. The violin part has a melodic line and a bass line. A *arco* marking is present in the violin part, and triplets are indicated in the melodic line. Dynamic markings include *p*.

*p* *sf* *p* *sf* *p* *dim.*

*pp* *a* *poco* *a* *poco* *cresc. molto*

*a 2* *pp* *a* *poco* *a* *poco* *cresc. molto*

*pp* *a* *poco* *a* *poco* *cresc. molto*

*pp* *poco* *cresc.*

*pp* *a* *poco* *a* *poco* *cresc. molto*

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

*pp* *a* *poco* *a* *poco* *cresc. molto*

*pp* *a* *poco* *a* *poco* *cresc. molto*

*pp*

4

This musical score is divided into three main systems. The first system consists of five staves: a grand staff (treble and bass clefs) and three individual staves. The grand staff features a complex melodic line with many slurs and accents, marked with *cresc.* and *f*. The three individual staves below it provide harmonic support with chords and rhythmic patterns, also marked with *cresc.* and *f*. The second system consists of four staves: a grand staff and two individual staves. The grand staff continues the melodic and harmonic development, with dynamics ranging from *p* to *cresc.*. The two individual staves provide accompaniment. The third system consists of four staves: a grand staff and two individual staves. The grand staff features a melodic line with a prominent slur and a *f* dynamic. The two individual staves provide accompaniment with rhythmic patterns.

First system of musical notation, featuring five staves. The top staff has a melodic line with a fermata. The second staff contains a dense, fast-moving passage marked with a forte *f* dynamic. The third and fourth staves have melodic lines with accents and a forte *f* dynamic. The fifth staff is a bass line with a forte *f* dynamic and a second ending marked *a 2*.

Second system of musical notation, featuring five staves. The top two staves have melodic lines with accents and a forte *f* dynamic. The third staff has a melodic line with a forte *f* dynamic. The fourth staff is a bass line with a forte *f* dynamic and a first ending marked *I. Solo*.

Third system of musical notation, featuring two staves. The top staff is a melodic line with a forte *f* dynamic. The bottom staff is a bass line with a forte *f* dynamic.

Fourth system of musical notation, featuring two staves. The top staff is a melodic line with a forte *f* dynamic. The bottom staff is a bass line with a forte *f* dynamic.

Fifth system of musical notation, featuring five staves. The top staff has a melodic line with a forte *ff* *espress.* dynamic and an *arco* marking. The second staff has a melodic line with a forte *ff* *espress.* dynamic and an *arco* marking. The third staff has a melodic line with a forte *ff* *espress.* dynamic and an *arco* marking. The fourth staff has a melodic line with a forte *ff* *espress.* dynamic and an *arco* marking. The fifth staff is a bass line with a forte *f* dynamic and an *arco* marking.

5

This musical score is for a piano piece, page 486, section 5. It consists of six systems of staves. The first system has four staves, with dynamics *ff*, *cresc.*, and *fff*. The second system has four staves, with dynamics *ff* and a 2-measure rest. The third system has three staves, with dynamics *ff* and *f*. The fourth system has two staves. The fifth system has four staves, with dynamics *ff*, *cresc.*, and *fff*. The sixth system has four staves, with dynamics *ff* and *fff*.

The musical score is organized into four systems, each with four staves. The first system features melodic lines in the upper staves and a rhythmic accompaniment in the lower staves. The second system continues the melodic lines in the upper staves, while the lower staves provide a consistent rhythmic accompaniment. The third system is dedicated to a rhythmic accompaniment across two staves. The fourth system returns to melodic lines in the upper staves and rhythmic accompaniment in the lower staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'ff' and 'pizz.'.

*ff*

*pizz.*  
*sempre ff*  
*pizz.*  
*sempre ff*  
*pizz.*  
*sempre ff*  
*pizz.*  
*sempre ff*  
*pizz.*





Fl. *rall. molto* *a tempo pp* *dimin.*

Ob.

Triangle *pp* *smorzando*

Tamb. *pp* *smorzando*

Harp *pp*

*rall. molto* *a tempo*

Violins *pp* *arco* *ppp* *smorzando*

*pp* *pp* *smorzando*

*pp* *pp* *smorzando*

*pp* *pp* *smorzando*

*pp* *pp* *smorzando*

*pp* *pp* *smorzando*

Fl.

Piccolo *ppp*

Ob. *ppp*

Clar. *ppp*

Bassoons *pppp*

Triangle *pppp*

Tamb. *ppp*

Harp

Violins *ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*