

ACTE IV

Une place à Séville. Au fond du théâtre les murailles des vieilles arènes.
L'entrée du cirque est fermée par un long velum.

CHŒUR (1)

NO 25 A.

All^o deciso. (♩ = 168)

1^{re} Flûte.

2^e Flûte.

2 Hautbois.

2 Clarinettes en LA.

2 Bassons.

2 Cors en SOL.

2 Cors en RÉ.

2 Pistons en LA.

Timbales en SOL, RÉ.

All^o deciso.

Violons.

Altos.

ZUNIGA.

1^{re}s et 2^{de}s SOPRANI.

1^{re}s et 2^{de}s TÉNORS.

1^{re}s et 2^{de}s BASSES.

Violoncelles.

C. Basses.

All^o deciso.

Marchands d'éventails.

Marchands d'oranges.

Marchands de programmes.

Marchands d'eau.

Marchands de cigarettes.

Marchands de vin.

(1) Les théâtres qui auront un ballet feront chanter ce Chœur avec le texte en Italique en supprimant la partie de Zuniga. Si l'on exécute ce morceau sans la danse, il ne faut pas faire la reprise indiquée à la page 473.

Fl.

Haut.

Cl.

B^{ss}.

Corn. 2.

pus.

Vns.

RIDEAU.

Fl.

Haut.

Cl.

B^{ss}.

Corn.

Vns.

pizz.

sempre *f* pizz.

sempre *f* pizz.

sempre *f*

A

ff

ff

ff *à 2.*

ff *à 2.*

ff

ff

ff

ff

f

ff

ff *arco.*

Soprani.

Ténors.

Basses.

arco. *ff*

arco. *ff*

1^o *p*

p

p

f *Dansez, dan - sez, Dansez, dan - sez, Dansez, dan - sez,*

f *A deux cuar - tos! A deux cuar - tos! A deux cuar - tos!*

p

p

B♭c

Cors en SOL.

Yus

1^{rs}

2^{ds}

A deux cuar - tos! A deux cuar - tos! A deux cuar - tos! A deux cuar - tos!

Dan - sez, dan - sez, Dan - sez, dan - sez, Dan - sez, dan - sez, Tournez, tour - nez, Tournez, tour - nez,

A deux cuar - tos! A deux cuar - tos! A deux cuar - tos! A deux cuar - tos! A deux cuar - tos!

Fl.

Haut. *f* *p*

Cl.

B♭c *fp* *f*

Cors. *fp* *f*

Yus *p* *sf* *p* *sf* *p*

1^{rs} *f* *sf* *p* *sf* *p*

2^{ds}

3^{es}

Des é - ven - ts pour sé - ven - ter! Des o - ran - ges pour grignot - ter! Au joy - eux bruit du tambou - rin.

Dan - seuses et dan - seurs tournez

Le programme a - Au joy - eux bruit

Veilles et C. L.

Fl. *p* cre - scen - do. *f* *p*
 Haut.
 Cl. A *p* cre - scen - do. *f* *p*
 B^{ns}
 Cors. *4^o* cre - scen - do. *f*
 pus cre - scen - do. *f*
 Timb.
 vus cre - scen - do. *f*
 cre - scen - do. *f*
 cre - scen - do. *f*
 Des é-ventails pour s'éventer! — Des o-ran-ges pour
 Al-lons, prenez vous par la main, — Beaux garçons et jeu-
 -vec les détails! De l'eau! Dansez!
 du tambourin
 Du vin! *1^{rs}*
 Au bruit des ci-ga-rettes!
 des cas-to-gnettes!
2^{ds}
1^{rs}
2^{ds}
1^{rs}
2^{ds}
1^{rs}
2^{ds}

B

p *cre - scen - do.* *f*
f *cre - scen - do.* *f*
f *cre - scen - do.* *f*
f *cre - scen - do.* *f*
f *cre - scen - do.* *f*
f *cre - scen - do.* *f*
f *cre - scen - do.* *f*
f *cre - scen - do.* *f*
f *cre - scen - do.* *f*
f *cre - scen - do.* *f*
f *cre - scen - do.* *f*
f *cre - scen - do.* *f*
f *cre - scen - do.* *f*
f *cre - scen - do.* *f*
f *cre - scen - do.* *f*

grignoller!
mes fil - let - tes!
1^{re}
2^{des}
1^{re}
2^{des}
1^{re}
2^{des}

Le programme a - vec les détails!
 Allons, pre - nez vous par la main!
 Du vin!
 Gar - cons!
 De l'eau!
 Dansez!
 Des eiga - ret - tes!
 Jeunes fil - let - tes!
A deux eua - tos!
Dancez dan - sez,

Musical score for a dance piece, featuring multiple staves of music and vocal parts. The score is written in G major and 3/4 time. The first section consists of instrumental music, with dynamics ranging from *f* to *ff*. The second section is a vocal entry for all voices, marked *f* and *ff*. The lyrics are:

Toutes.
 A deux cuar - tos! A deux cuar - tos! A deux cuar - tos! Voy - ez, a deux cuar - tos! Se - ño - ras et Ca - bal -
 Dansez, dan - sez, Dansez, dan - sez, Dansez, dan - sez, Dan - sez, jeu - nes gar - çons, Oui, dan - sez, jeu - nes fil -
 tous.
 A deux cuar - tos! Voy - ez, a deux cuar - tos! Se - ño - ras et Ca - bal

C

The musical score consists of 15 staves. The top five staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three additional staves. The bottom five staves are for vocal parts, including a grand staff and three additional staves. The vocal parts have lyrics written below them. The score includes various musical notations such as notes, rests, dynamics (p, pp, f, cresc.), and articulation marks (legq.).

Lyrics for the vocal parts:

le - - - - - ros!
- let - - - - - tes!
- le - - - - - ros!

Des o - ran - ges... vi - te!
En voi -
De la vi -

f > *p* *p*

f > *p* *p* *1^o* *p*

fp *fp* *f*

f *fp* *f* *fp*

f *fp*

f *p* *sf* *p* *sf* *p*

f *p* *sf* *p* *sf* *p*

ZUNIGA. *f*

Ho - là! des éven - tails! Un bohémien (à Zuniga qui le repousse)

A - près vous cé - de - rez la pla - ce Vou - lez - vous aus -

Au cor - té - ge

f *f* *f*

cre - scen - do. *f* *ff*
 cre - scen - do. *f* *ff*
 cre - scen - do. *f* *ff*
 cre - scen - do. *f* *ff*
 1^o cre - scen - do. *f* *ff*
p cre - scen - do. *f* *ff*
 cre - scen - do. *f* *ff*
 cre - scen - do. *f* *ff*
 A deux cuar - tos! *f* *ff*
 Dansez, dan - sez. *f* *ff*
 A deux cuar - tos! *f* *ff*
 Dansez, dan - sez. *f* *ff*
 A deux cuar - tos! *f* *ff*
 Dansez, dan - sez. *f* *ff*
 A deux cuar - tos! *f* *ff*
 Dansez, dan - sez. *f* *ff*
 si des lor - gnet - tes! *f* *ff*
 des tor - ré - ros. *f* *ff*
 A deux cuar - tos! *f* *ff*
 Voy - ez, voy - *f* *ff*
 Dan - sez, jeu - *f* *ff*
 Voy - ez, voy - *f* *ff*

13 2da

deux quar-tos, Se-ño-ras et Ca-bal-le-ros. nes gar-çons, Qui, dan-sent, jeu-nes fil-les.

deux quar-tos, Se-ño-ras et Ca-bal-le-ros. nes gar-çons, Qui, dan-sent, jeu-nes fil-les.

1^a 2^{da}

A deux cuar - tos! A deux cuar - tos! A deux cuar - tos! Voy - ez, voy - ez!
 Dansez, dan - sez, Dansez, dan - sez, Dansez, dan - sez, Tour - nez, tour - nez!
 A deux cuar - tos! A deux cuar - tos! A deux cuar - tos! Voy - ez, voy - ez!

This page of musical notation consists of 18 staves, organized into several systems. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' and 'à 2.'. The staves are arranged in a system with multiple systems of staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' and 'à 2.'. The staves are arranged in a system with multiple systems of staves.

№ 25 B.

All^o vivo e deciso

G^de Flûte. *ppp* a poco a poco cre - -
 P¹e Flûte.
 Hautbois.
 Clarinettes en LA. ^{1^o} *ppp* a poco a poco cre - -
 Bassons.
 Cors en LA.
 Cors en RÉ.
 Pistons en LA.
 Trombones.
 Tambourin. *pppp* a poco a poco cre - -
 Timbales en RÉ-LA.
 G^{ss}e C^{ss}e et Cymb. *ppp* a poco a poco cre - -
 Violons. *ppp*
 Altos. *ppp*
 Violoncelles. *ppp* a poco a poco cre - -
 C. Basses. *ppp* a poco a poco cre - -

All^o vivo e deciso.

Fl. *ten.* *scen* - - - *do.* *mf*

Clar. *ten.* *scen* - - - *do* *mf* *ten.*

Tamb. *scen* - - - *do*

Vns *scen* - - - *do.*

scen - - - *do.*

Fl. *cresc.* *cre*

Clar. *mf* *cresc.* *cre*

Bns *mf* *cresc.* *cre*

Cors. *mf* *cre*

Tamb. *mf* *cresc.* *cre*

Vns *mf* *cresc.* *cre*

mf *cresc.* *cre*

Fl. - *scen* - - - - - *do.* - - - - - *ten.* *f* - - - - - *cresc.*

Haut. - - - - - *19 f.* - - - - - *cresc.*

Clar. - - - - - *f* - - - - - *cresc.*

Bass. - - - - - *scen* - - - - - *do.* - - - - - *f* - - - - - *cresc.*

Cors. - - - - - *f* - - - - - *cresc.*

Tamb. - *scen* - - - - - *do.* - - - - - *f* - - - - - *cresc.*

Vns - - - - - *scen* - - - - - *do.* - - - - - *f* - - - - - *cresc.*

- *scen* - - - - - *do.* - - - - - *f* - - - - - *cresc.*

- *scen* - - - - - *do.* - - - - - *f* - - - - - *cresc.*

ten. - - - - - *ten.* - - - - - *scen* - - - - -

ere - *ten.* - - - - - *scen* - - - - -

ere - *ten.* - - - - - *scen* - - - - -

ere - - - - - *scen* - - - - -

ere - - - - - *scen* - - - - -

ere - - - - - *scen* - - - - -

ere - - - - - *scen* - - - - -

ere - - - - - *scen* - - - - -

Musical score system 1, measures 1-8. The system consists of 12 staves. The top two staves feature a dense texture of sixteenth-note chords. The vocal line (third staff) begins with the syllable "do." and continues with "cre" and "scen". The piano accompaniment (bottom staves) includes a bass line with rhythmic patterns and a right-hand part with chords. Performance markings include *ten.*, *ff cre*, *ff*, and *à 2.*.

Musical score system 2, measures 9-16. This system continues the musical material from the first system. The vocal line (third staff) continues with "do." and "scen". The piano accompaniment maintains its complex rhythmic and harmonic structure. Performance markings include *ff* and *cre*.

This page of a musical score is arranged in a standard orchestral format. The instruments are listed on the left side of each staff:

- Fl.** (Flute): Treble clef, marked *ten.* and *fff*.
- Haut.** (Horn): Treble clef, marked *ten.* and *fff*.
- Clar.** (Clarinet): Treble clef, marked *ten.* and *fff*.
- Bns** (Bassoon): Bass clef, marked *à 2.* and *fff*.
- Cors.** (Corns): Treble clef, playing chords.
- Pist.** (Piston): Treble clef, playing chords.
- Tromb.** (Trombone): Bass clef, playing chords.
- Tamb.** (Tambourine): Bass clef, marked with 'x' symbols.
- Timb.** (Timpani): Bass clef, marked with 'x' symbols.
- G^{nde} C^{gne} et Gymb.** (Gong and Cymbals): Bass clef, marked with 'x' symbols.
- vns** (Violins): Treble clef, marked *fff*.

The score includes various musical notations such as dynamics (*fff*, *ten.*), articulation (*à 2.*), and performance instructions. The bottom of the page features a large *fff* marking.

This page of musical notation is for a string quartet, consisting of four violins, two violas, and two cellos. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The top four staves are for the violins, each marked with a *ten.* (tutti) dynamic. The next two staves are for the violas, and the bottom two staves are for the cellos. The notation includes various rhythmic patterns, such as sixteenth and thirty-second notes, and rests. A *f* (forte) dynamic marking is present in the cello part towards the end of the page. The page is numbered 486 at the bottom left and K 1005 at the bottom right.

This page of musical notation consists of 14 staves. The top two staves (1 and 2) are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. They feature dense, repetitive rhythmic patterns of eighth and sixteenth notes, often grouped with slurs and accents. The next two staves (3 and 4) continue these melodic lines. The middle section (staves 5-10) is primarily in bass clef, with staves 5 and 6 showing block chords and simple rhythmic accompaniment, while staves 7-10 show more active bass lines with eighth and sixteenth notes. The bottom section (staves 11-14) returns to a treble clef and features more complex rhythmic textures, including slurs and accents, similar to the top section. The notation includes various dynamic markings such as accents and slurs, and rests are indicated by 'x' marks in some staves.

This page of musical notation is a score for a piano piece, likely in the style of a 19th-century composer. It consists of 15 staves of music, arranged in two systems of seven staves each. The top system (staves 1-7) features a complex, rhythmic melody in the upper staves, with a bass line that includes many rests, indicated by 'x' marks. The bottom system (staves 8-14) continues the melodic development, with more active bass lines. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The overall texture is dense and intricate.

N^o 25 C.

Andantino.

G^de Flûte.

P^{re} Flûte.

Clarinettes en LA.

Rassons.

Cors en LA. *pp*

Cors en RE. *pp*

Tambourin *pp*

Andantino.

Violons.

Altos.

1^{er} SOPRANI. *sostenuto.*
La la la la la la la la la la la la

2^de SOPRANI. *pp sans détacher et presque à bouche fermée.*
La la la la la la la la la la la la

TÉNORS. *pp sans détacher et presque à bouche fermée.*
La la la la la la la la la la la la la la la la

BASSES. *pp sans détacher et presque à bouche fermée.*
La la la la la la la la la la la la la la la la

Violoncelles.

C. Basses.

Andantino.

This musical score is for a vocal ensemble with piano accompaniment. It features a key signature of two sharps (D major) and a 4/4 time signature. The score is divided into two systems. The first system contains instrumental parts for strings and woodwinds. The second system contains vocal parts and piano accompaniment.

The vocal parts consist of a Soprano line and four other voices (likely Alto, Tenor 1, Tenor 2, and Bass). The lyrics are "La la la la la la" repeated across six measures. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Dynamics and performance markings include:

- piano sf* (piano sforzando) in the fourth measure of the vocal line.
- dim* (diminuendo) in the fifth measure of the vocal line.
- P* (piano) in the sixth measure of the vocal line.

Musical score for a vocal ensemble with piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It features multiple staves for voices and piano accompaniment.

The vocal parts include:

- Soprano line: *la* *la la la la la la* *la* *la* *la la la la la la*
- Alto line: *la la la la la la* *la la la la la la* *la la la la la la* *la la la la la la* *la la la la la la* *la la la la la la*
- Tenor line: *la la la la la la* *la la la la la la* *la la la la la la* *la la la la la la* *la la la la la la* *la la la la la la*
- Bass line: *la la la la la la* *la la la la la la* *la la la la la la* *la la la la la la* *la la la la la la* *la la la la la la*

The piano accompaniment includes:

- Right hand: Melodic lines with dynamics *p*, *f*, and *dim.*
- Left hand: Bass lines with dynamics *p* and *f*.

The score concludes with a final chord in G major.

Musical score for a string quartet with vocal lines. The score includes multiple staves for strings and voices. It features dynamic markings such as *sf*, *p*, and *p pizz.*, and includes vocal lines with lyrics like "la la la la la la".

The score is written in G major (one sharp) and 4/4 time. The vocal lines enter in the third measure with the lyrics "la la la la la la". The instrumental parts provide accompaniment, with some strings playing pizzicato (*pizz.*) and others playing *sf* (sforzando) accents.

Musical score for a string quartet with vocal lines. The score includes staves for two violins, two violas, two cellos, and two double basses, plus vocal lines with lyrics "la la la la la". Dynamics include *f*, *dim.*, *cresc.*, *p*, and *arco*.

The score is written in G major (one sharp) and 4/4 time. The vocal lines enter in the third measure with the lyrics "la la la la la". The instrumental parts feature various rhythmic patterns and dynamics, including *f* (forte), *dim.* (diminuendo), *cresc.* (crescendo), and *p* (piano). The string parts include *arco* (arco) markings and *f pizz.* (forzando pizzicato) markings.

This page of musical notation is arranged in a system of 12 staves. The top two staves are for vocal parts, with lyrics 'la la la la la la' written below the notes. The next two staves are for piano accompaniment, featuring chords and melodic lines. The bottom six staves are for a larger ensemble, including piano and possibly other instruments. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. Dynamic markings such as *cresc.* and *f* are used throughout. The notation includes various rhythmic values, slurs, and articulation marks.

Musical score for K 1005, featuring multiple staves with piano and vocal parts. The score includes dynamic markings such as *sf*, *dim.*, *p*, *f*, *cresc.*, and *ff*, and vocal lines with "la" lyrics.

The score is arranged in a system of 12 staves. The top two staves are for piano accompaniment. The next two staves are for a vocal line with lyrics "la la la la la la". The bottom six staves are for a vocal line with lyrics "la la la la la la".

Dynamic markings include *sf*, *dim.*, *p*, *f*, *cresc.*, and *ff*. The score also features trills (*tr*) and various musical notations such as slurs and ties.

di - mi - nu - en - do mol - to.
 di - mi - nu - en - do. *pp*
pp *smor* - *zau* - *do.*
 di - mi - nu - en - do. *pp* *smor* - *zau* - *do.*
 di - mi - nu - en - do. *pp* *smor* - *zau* - *do.*
 di - mi - nu - en - do. *pp* *pizz.*
 di - mi - nu - en - do. *pp* *smorzando.*
 di - mi - nu - en - do. *pp* *pizz.*
 di - mi - nu - en - do. *pp*
 di - mi - nu - en - do. *pp* *smor* - *zau* - *do.*
 la la la la la la la la la la la la la la la la la
 di - mi - nu - en - do. *pp* *smor* - *zau* - *do.*
 la la la la la la la la la la la la la la la la la
 di - mi - nu - en - do. *pp* *smor* - *zau* - *do.*
 la la la la la la la la la la la la la la la la la

DANSE BOHÉMIENNE

Op. 25 D

Andantino. (♩ = 72)

G^d Flûte. *ppp*

P^{te} Flûte.

2 Hautbois.

2 Clarinettes en LA.

2 Bassons.

2 Cors en MI.

2 Cors en RÉ.

2 Pistons en Sib

3 Trombones.

Triangle.

Timbales en FA# SI.

Cymbales.

Tambours.

Harpes. *ppp*

Andantino.

Violons.

Altos

Velles et C. Basses. Andantino.

G^d Fl.

Harpes.

Vns

This system contains three staves. The top staff is for G^d Flute, showing a melodic line with slurs and ties. The middle staff is for Harp, with a steady accompaniment of eighth notes. The bottom staff is for Violins, which is currently blank.

G^d Fl.

Haut. 1^o
ppp

Cors en MI.

Harpes.

Vns

pizz.
pp

This system contains six staves. The top staff is for G^d Flute. The second staff is for Horn 1, starting with a dynamic marking of ppp and a first ending bracket. The third staff is for Harp. The fourth staff is for Violins, with a dynamic marking of pp and a pizzicato (pizz.) instruction. The fifth staff is for Cello/Double Bass, also with a dynamic marking of pp and a pizzicato instruction. The bottom staff is blank.

Poco più mosso.

Fl.
Cl.
Corns en MI.
Trian.
Harpes.
Vns
dim.

pp

Poco più mosso.

pp

Poco più mosso.

Fl.
Haut.
Cl.
Corns en RÉ.
Trian.
Harpes.
Vns
a po - co a po - co

a *po - co* *a* *po - co*

a *po - co* *a* *po - co*

a *po - co* *a* *po - co*

ac - ce - le - ran - do e cre - scen

Fl.

Haut.

Cl.

Bps 1: *pp*

Cors *p*

Bps

Tromb.

Tran.

Timb.

T. mb.

Harpes.

ac - ce - le - ran - do e cre - scen

Vns

pizz

pp

ac - ce - le - ran - do e cre - scen

ac - ce - le - ran - do e cre - scen

This page of musical notation is a score for a piano piece, likely in the style of a 19th-century composer. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of several systems of staves. The top system includes five staves: the first four are treble clefs and the fifth is a bass clef. The second system includes five staves: the first is a treble clef with a long melodic line, the second is a treble clef with a rhythmic accompaniment, and the third and fourth are bass clefs. The third system includes five staves: the first is a treble clef with a melodic line, the second is a treble clef with a rhythmic accompaniment, and the third, fourth, and fifth are bass clefs. The fourth system includes five staves: the first is a treble clef with a melodic line, the second is a treble clef with a rhythmic accompaniment, and the third, fourth, and fifth are bass clefs. The notation is dense and complex, with many slurs and ties. The page number 504 is located at the bottom left, and the number K 1005 is located at the bottom right.

a po - co a po - co cre - scen - do

3º Solo.
mf

a po - co a po - co cre - scen - do

ed ac - cel le - ran - do mol - to.

ed ac - cel le - ran - do mol - to.

ed ac - cel le - ran - do mol - to.

All^o non troppo. (♩ = 116)

The musical score consists of 14 staves. The top two staves feature a dense, rapid sixteenth-note pattern in the treble clef, marked with a forte (*f*) dynamic. The third staff continues this pattern with a forte (*f*) dynamic. The fourth and fifth staves show a more melodic line in the treble clef, marked with a forte (*f*) dynamic and a *à 2* marking. The sixth and seventh staves show a rhythmic pattern in the treble clef, marked with a forte (*f*) dynamic. The eighth and ninth staves show a rhythmic pattern in the bass clef, marked with a forte (*f*) dynamic. The tenth and eleventh staves show a rhythmic pattern in the bass clef, marked with a forte (*f*) dynamic. The twelfth and thirteenth staves show a rhythmic pattern in the bass clef, marked with a forte (*f*) dynamic. The fourteenth staff shows a rhythmic pattern in the bass clef, marked with a forte (*f*) dynamic. The score includes various markings such as *f*, *à 2*, and *tr*.

All^o non troppo.

All^o non troppo.

tr. *p* *p* *p* *f* *cresc.* Allegro. (♩ = 136)

f *cresc.* *f* *pp* *f* *cresc.* *f* *cresc.* *f* *mf* *Allegro.* *pp legg.* *p* *f pp* *cresc.* *Allegro.*

Detailed description: This is a page of a musical score, likely for a piano and orchestra. It consists of 14 staves. The top two staves are for the piano, and the remaining 12 are for the orchestra. The score is in 6/8 time and the key signature has two sharps (F# and C#). The tempo is marked 'Allegro.' with a metronome marking of ♩ = 136. The score includes various dynamics such as *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *pp legg.* (pianissimo leggiero). There are also markings for *cresc.* (crescendo) and *tr.* (trills). The music features a mix of melodic lines, rhythmic patterns, and textures. The piano part has several trills and dynamic shifts. The orchestra part includes a prominent rhythmic pattern in the lower strings and woodwinds.

Haut.

Bns

Tamb.

Harpes.

vns

ac - ce

p

p

pp legg.

ac - ce

- le - - - ran - - - do e cre - - - scen - - - do.

- le - - - ran - - - do e cre - - - scen - - - do.

- le - - - ran - - - do e cre - - - scen - - - do.

Fl. *ff*

Haut. *ff*
à 2

Cl. *ff*

Bus. *mf*
à 2

Cors. *mf*

ppp

Tromb.

Trion.

mf
Tub.

Cymb.

Tamb.

Harpes. *f*

mf

mf

mf

mf

cre - - - - - scen - - - - -

cre - - - - - scen - - - - -

ed ac - cel - le - ran - do.

1^o
mf

1^o
mf

cresc

cresc

cresc

cresc

do ed ac - cel - le - ran - do.

do ed ac - cel - le - ran - do.

Presto. (♩ = 168)

The musical score consists of 14 staves. The first system includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Presto.' with a metronome marking of 168 quarter notes per minute. The score features various dynamics including *f* (forte), *ff* (fortissimo), and *p* (piano). There are several accents and slurs throughout. A section marked 'à 2' (for two) begins in the fourth measure of the first system. The score includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The bottom of the page features the instruction *f* Presto.

toujours plus ff et plus vite jusqu'à la fin.

The first system of the musical score consists of ten staves. The top four staves are in treble clef, and the bottom six staves are in bass clef. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings of *ff* (fortissimo) scattered throughout the system. The piece concludes with a double bar line and repeat signs.

toujours plus ff et plus vite jusqu'à la fin.

The second system of the musical score continues the piece with the same ten-staff layout. It features similar rhythmic complexity and dynamic markings, including a *fff* (fortississimo) marking. The notation is consistent with the first system, using treble and bass clefs and a key signature of two sharps. The system ends with a double bar line and repeat signs.

toujours plus ff et plus vite jusqu'à la fin.

MARCHE ET CHŒUR.

Op. 26.

All^o giocoso. (♩ = 116).

G^de Flûte.
 P^te Flûte.
 2 Hautbois.
 2 Clarinettes en LA.
 2 Bassons.
 2 Cors en LA.
 2 Cors en MI.
 2 Pistons en LA.
 3 Trombones.
 Timbales en LA, MI.
 Triangle.
 G^{ss}e Caisse et Cymbales.
 Violons.
 Altos.
 MERCÉDÈS.
 CARMEN
 ESCAMILLO.
 SOPRANI. Enfants.
 1^{rs} et 2^{ds} SOPRANI. Femmes.
 TÉNORS.
 BASSES.
 Violoncelles.
 C.-Basses.

All^o giocoso.
 All^o giocoso.

ci, voiei la qua... dril le! Les voiei! Les voiei!

mf legg.

p legg.

p

mf

mf

mf

pp

p

pp

p

pp

p

f

f

Les voiei!

Les voiei!

LES ENFANTS.

Les voi-ci! voi-ci la quadrille, La qua-dril - le des To-re-ros. Sur les lan-ces, le soleil bril-le!

Les voi-ci! voi-ci la quadrille, La qua-dril - le des To-re-ros. Sur les lan-ces, le soleil bril-le!

Les voi-ci! voi-ci la quadrille, La qua-dril - le des To-re-ros. Sur les lan-ces, le soleil bril-le!

Les voi-ci! voi-ci la quadrille, La qua-dril - le des To-re-ros. Sur les lan-ces, le soleil bril-le!

Velles et C.B.

Detailed description: This is a page of a musical score for a piece titled "LES ENFANTS". The score is written for piano and voice. It consists of 14 staves. The top five staves are for the piano accompaniment, including the right and left hands. The bottom four staves are for the vocal parts, with lyrics in French. The lyrics are: "Les voi-ci! voi-ci la quadrille, La qua-dril - le des To-re-ros. Sur les lan-ces, le soleil bril-le!". The score includes various musical notations such as dynamics (ff, f, cresc.), articulation (tr), and repeat signs. The key signature has one sharp (F#) and the time signature is 2/4.

En l'air, en l'air, en l'air, en l'air to-ques et sombre-ros! Les voi-ci, voi-ci laquadrille, Laquadril-le des To-re-ros!

Tous
En l'air, en l'air, en l'air, en l'air to-ques et sombre-ros! Les voi-ci, voi-ci laquadrille, Laquadril-le des To-re-ros!

En l'air, en l'air, en l'air to-ques et sombre-ros! Les voi-ci, voi-ci laquadrille, Laquadril-le des To-re-ros!

En l'air to-ques et sombre-ros! Les voi-ci, voi-ci laquadrille, Laquadril-le des To-re-ros!

This page of musical score is for a choir. It consists of 14 staves. The top 10 staves contain instrumental parts with complex rhythmic patterns, including sixteenth and thirty-second notes. There are dynamic markings such as *tr* and *p*, and rehearsal marks *à 2*. The bottom 4 staves contain vocal parts with the lyrics:

Finis.
 (Le Défilé commence. Les paroles du Chœur en indiquent la mise en scène.)
 Les voici!
 Les voici!
 Les voici, les voici!
 Les voici, les voici, les voici!

This page of musical notation is a score for a piano piece, likely a concerto or a large-scale work, given the complexity and density of the parts. The score is arranged in a grand staff format, with multiple systems of staves. The top system consists of four staves, each featuring a dense, rhythmic texture of sixteenth-note patterns, often with trills and tremolos. The bottom system consists of four staves, with the top two staves continuing the complex rhythmic patterns and the bottom two staves providing a more melodic and harmonic accompaniment. The notation includes various musical symbols such as trills, tremolos, and dynamic markings like *p* (piano) and *tr* (trill). The overall style is characteristic of late Romantic or early 20th-century piano music, emphasizing technical virtuosity and intricate rhythmic structures.

Musical score for a choral and instrumental ensemble. The score includes parts for Tenors, Basses, and C-B (Cello/Bass). It features complex rhythmic patterns, dynamic markings like *f* and *espress.*, and tempo markings like *a 2.*. The lyrics "Et puis, sa-lu-ons au pas." are written under the vocal lines.

sa - ge, Sa.lu - ons les har - dis Chu - los! Bra - vo! vi - va! gloire au cou

sa - ge, Sa.lu - ons les har - dis Chu - los! Bra - vo! vi - va! gloire au cou

Musical score for "LES ENFANTS". The score includes vocal lines and piano accompaniment. The vocal line begins with the lyrics: "LES ENFANTS. Voyez! Voyez! Voyez! air de crâ-ne - ri - e! Voyez quels regards, et de quel é - clat é - tin - cel - le la". The piano accompaniment features various textures, including triplets and trills, with dynamic markings such as *p*, *pp*, and *f*.

This page of musical notation consists of 16 staves. The top four staves (1-4) feature a complex, rhythmic melody with frequent sixteenth-note runs and trills, marked with 'tr' and 'p' (piano). The fifth staff is a bass line with a steady eighth-note accompaniment. Staves 6-10 contain harmonic accompaniment with chords and moving lines. Staves 11-12 are empty. Staves 13-16 continue the complex melodic and harmonic patterns, with trills and sixteenth-note runs in the upper staves and a consistent bass line.

This musical score is for a piece titled "LES ENFANTS". It consists of multiple staves, including piano accompaniment and vocal lines. The key signature is one sharp (F#), and the time signature is 3/4. The score includes several performance markings:

- Trills:** Indicated by "tr" and a wavy line above notes in the upper staves.
- Dynamics:** Includes "p" (piano) and "mf" (mezzo-forte).
- Tempo/Style:** Markings include "à 2." (allegretto) and "Unis." (unison).
- Other:** A "Div." (divisi) marking is present in the lower vocal part.

The vocal line at the bottom is labeled "LES ENFANTS." and begins with the dynamic marking "mf". The score concludes with the instruction "Un".

à 2.
p

mf

mf

mf

mf

Soprani.
autre quadrille s'avance!

Ténors.
Une autre quadrille s'avance!

Basses.
Voyez les Picadors!

villes
mf

C-B.

Musical score page with multiple staves. The score includes vocal lines with lyrics in French and piano accompaniment. Dynamics include *dim.*, *pp*, *ppp*, *p*, and *f*. The lyrics are:

- scen do.
 ils sont beaux.
 ler le flanc des tau reaux!
 lance Harce ler le flanc des tau reaux!
 ler le flanc des tau reaux!
 lance Harce ler le flanc des tau reaux!
 - scen do.
 col G-B.
 L'E spa da!

The score concludes with a double bar line and repeat signs.

la — fi — ne la — me, Ce — lui qui vient ter — mi — ner tout, — Qui paraît à la fin du dra —
 la — fi — ne la — me, Ce — lui qui vient ter — mi — ner tout, — Qui paraît à la fin du dra —
 la — fi — ne la — me, Ce — lui qui vient ter — mi — ner tout, — Qui paraît à la fin du dra —
 la — fi — ne la — me, Ce — lui qui vient ter — mi — ner tout, — Qui paraît à la fin du dra —

me — Et qui frap - pe le der - nier coup! — Vive Es - ca - mil - lo! Vive Es - ca -

me — Et qui frap - pe le der - nier coup! — Vive Es - ca - mil - lo! Vive Es - ca -

me — Et qui frap - pe le der - nier coup! — Vive Es - ca - mil - lo! Vive Es - ca -

me — Et qui frap - pe le der - nier coup! — Vive Es - ca - mil - lo! Vive Es - ca -

The score consists of 14 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The next four staves are for a woodwind section (Flute, Oboe, Clarinet, and Bassoon). The bottom four staves are for a vocal line and a basso continuo line. The vocal line includes the lyrics: "me — Et qui frap - pe le der - nier coup! — Vive Es - ca - mil - lo! Vive Es - ca -". The music is in G major and 3/4 time. It features various musical notations such as slurs, accents, and triplets.

- mil - lo! Ah! bra - vo! Les voi - ci! voi - ci la quadril - le, La qua - dril - le des To - re - ros!
 - mil - lo! Ah! bra - vo! Les voi - ci! voi - ci la quadril - le, La qua - dril - le des To - re - ros!
 - mil - lo! Ah! bra - vo! Les voi - ci! voi - ci la quadril - le, La qua - dril - le des To - re - ros!
 - mil - lo! Ah! bra - vo! Les voi - ci! voi - ci la quadril - le, La qua - dril - le des To - re - ros!

Sur les lan - ces, le soleil bril - le! En l'air, en l'air, en l'air, en l'air - to - ques et som - bre - ros! La voi - ci, voi -
 Sur les lan - ces le soleil bril - le! En l'air, en l'air, En l'air, en l'air, en l'air - to - ques et som - bre - ros! La voi - ci, voi -
 Sur les lan - ces, le soleil bril - le! En l'air, en l'air, en l'air to - ques et som - bre - ros! La voi - ci, voi -
 Sur les lan - ces, le soleil bril - le! En l'air to - ques et som - bre - ros! La voi - ci, voi -

vl. et C-B.

Musical score for a piece, likely a symphony or concerto, featuring multiple staves of instrumental and vocal parts. The score includes dynamic markings like *ff* and *f*, and includes lyrics for a vocal section:

Ah! Vive Esca mil - lo! Vive Esca mil - lo! Bra - vo! Vi - va! Bravo!
 Ah! Vive Esca mil - lo! Vive Esca mil - lo! Bra - vo! Vi - va! Bravo!
 Ah! Vive Esca mil - lo! Bra - vo! Vi - va! Bravo!
 Ah! Vive Esca mil - lo! Bra - vo! Vi - va! Bravo!

Additional markings include *ff*, *f*, *à 2.*, *3*, and *Viv. et C-B.*

This musical score is for a symphony, identified as K 1005. It features a complex arrangement of instruments and voices. The top section includes staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Bass Clarinet). The bottom section features vocal parts for Soprano, Alto, Tenor, and Bass, along with a Percussion part. The score is written in a key signature of two sharps (D major) and a common time signature (C). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *dim molto*. A specific instruction, "Prenez la 6^e Flûte," is present in the upper right section of the score.

And^{no} quasi all^{to} (♩ = 104)
Corseu I.A.

Divisés.
ESCAMILLO, (a Cariaen)
p Si tu m'ai - mes, Car - men, Si tu n'aimes, Car - men, Tu pour - ras, tout à l'heure, Être fiè - re de
p espress.

Les Divisés.

And^{no} quasi all^{to}
pp espress.
CARMEN
Ah! je t'aime, Es - ca - mil - lo, je t'aime et que je
meil - Si tu m'ai - mes, Si tu n'ai - mes!
cour. pp Unis. p espress. Unis. H H H

meu - vi Si j'ai jamais ai - me - quelqu'un au - tant que toi! Ah! je t'ai - me! oui, je t'ai -
cour. pp cour. pp Ah! je t'ai - me! oui, je t'ai -
pp

Mod^{to} (♩ = 100)

Fl.

Cl. à 2.

B♭

Corn en M.

Pist. 1

Mod^{to}

pp

aussi pp que possible

pp

pizz.

pp

pizz.

me!

me!

Basses. ff

(au dehors) Place! place! place au seigneur! Al. ca - de!

pp

pp

pizz.

Mod^{to}

Alcázar paraît au fond, accompagné d'éléphants, il entre dans le cirque suivi de la quadrille, de la foule, etc.

Fl.

B♭

Pist. #

scempre pp

pp

FRASQUITA, sotto voce.

Carmen!

un bon conseil; —

Ne res. te pas i - ci. sotto voce.

MERCÈDES.

Il est

Et pourquoi, s'il te plaît?

Fl.
 B♭^s
 Fl.^{1.}
 Fl.^{2.}
 V^{na}
 M.
 C.
 B.
 B.
 aussi pp
 que possible
 lui! — Don Jo. se! — Dans la foule il se ca. che, re. gar. de!
 Qui donc?

pp
 tr
 arco.
 H^{tr}
 arco.
 H^{tr}
 arco.
 FRASQUITA.
 Prends gar. de!
 Oui, je le vois. — Je ne suis pas femme a re. culer devant lui... — Je l'ai
 tr
 arco.

Fl. *pp*

Cl. *pp*

Bns *pp*

Vins

cresc. sf dim. pp pizz.

cresc. sf dim. pp pizz.

cresc. sf dim. pp pizz.

MERCEDES.

Car men, — crois moi, — prends

tends et je vais lui par ler

cresc. sf dim. pp pizz.

pp pizz.

Fl.

Bns *aussi. pp que possible.*

Vins

sempre pp

gar - de! prends gar - de!

Je ne crains rien!

pppizz.

Poco stringendo.

1° Tempo all° (♩ = 116)

Fl. *Prenez vite la 1^{re} Flûte.*

Haut. *cre scen do molto.*

Cl. *mf cresc. molto.*

B♭ *p cresc. molto.*

Ces. *p cresc. molto.*

Pist. *p cresc. molto.* *Changez en SI b.*

Timb. *p cresc. molto.*

Triangle. *f*

Vos *pp arco. cre scen do molto.*

pp arco. cre scen do molto.

pp arco. cre scen do molto.

pp arco. cre scen do molto.

arco.

Poco stringendo.

1° Tempo all°

mf dim.

Fl.

Cl.

B^{ns}

Cors.

Timb.

Triangle.

V^{ns}

V^{cl}

(La foule entre dans le cirque; Frasquita et Mercedes y pénètrent à leur tour. Carmen et Don José restent seuls)

Violles et C.B.

pp

Fl. Prenez la G^d Flûte. *dim.*

Cl. *dim.*

B^{ns} *pp.* *dim.* *ppp*

Cors en Mi. *pp* *dim.* *ppp*

V^{ns} *pp* *p dim.* *pp*

V^{cl} *pp* *p dim.* *pp*

V^{cl} *pp* *p dim.* *pp*

f

V^{ns}

V^{cl}

V^{cl}

DUO ET CHŒUR FINAL.

N^o 27.

Récit.

1 ^{er} et 2 ^{ds} D ^{ES} SUS.			
TÉNORS.	(dans la cont basse)		
BASSES.			
2 Pistons en SI b.			
3 Trombones.			
1 ^{re} Flûte.			
2 ^e Flûte.			
2 Hautbois.			
2 Clarinettes en LA.	à 2. <i>ff</i>	Changez en SI b.	
2 Bassons.	à 2. <i>ff</i>	Changez en UT.	
2 Cors en LA.	à 2. <i>ff</i>	Changez en SI b grave.	
2 Cors en MI.	à 2. <i>ff</i>	Changez en LA b UT b.	
Timbales en LA, MI.	<i>f</i>		
Violons.	<i>ff</i>	<i>mf</i> pizz.	
Altos.	<i>ff</i>	<i>mf</i> pizz.	
CARMEN.	<i>mf</i> (bref)	<i>sans lenteur.</i>	
	C'est toi!	L'on m'avait a - ver - ti - e	Que tu n'étais pas loin, Que tu devais ve.
DON JOSÉ.	<i>p</i>	C'est moi!	
Violoncelles.	<i>ff</i>		<i>mf</i> pizz.
C. Basses.	<i>ff</i>		<i>mf</i> pizz.

Mod^{to} (♩=96)

sf dim. p
arco.
dim.
sf dim. p
arco.
dim.
sf dim. p
arco.
dim.
 C. *f* *mf*
 air; Lon m'avait même dit de crain-dre pour ma vi-e; Mais je suis brave! je n'ai pas voulu fuir!
 D. J. *p*
 Je ne menace
arco. sf p
arco. sf p
dim.
dim.
 Mod^{to}

1^{re} Fl.
 Clar.
 B^{ns}
poco sf dim. p
poco sf p
 vns *pp*
p espress.
p
p
 D. J. *p*
 pas! — j'im-plo-re... je sup-pli-e! No-tre passé, — Car-men, — no-tre passé, — je rou-
pp
p espress.
p
crise. - p
f dim. p
sf p

Haut.

Clar.

BUS

Vns

reste in. flexi . ble: Entreelle et toi... tout est fi . nil. Jamais — je n'ai meu.

ylles

C.B.

1^o Fl.

1^o Tempo.

Clar.

Vn^e

til. En tre nous, — tout est fi . nil!

DON JOSÉ.

ylles et C. B.

sostenuto.

pp

sostenuto.

pp

sostenuto.

pp

p

P espress

Car men! — il est temps en co . re.

Haut. *po - co cresc.*

Clar. *à 2.*

Bns *po - co cresc.*

Cors. *po - co cresc.*

Timb. *tr*

Vns *po - co cresc.*

C. *po - co cresc.*

l'heu - re Je sais bien que tu me tue ras. *ff* Mais que je vive ou que je

Changez l'UT en RÉ.

Fl. *ff*

Haut. *ff*

Clar. *ff*

Bns *ff*

Cors. *ff*

Vns *ff*

C. *ff*

meu - re Non, non, non, je ne te cé - de - rai *rit.*

suivez.

suivez.

suivez.

1^{re} Fl. 1^o Tempo

pp 1^o p

Cors en UT.

1^o p

1^o Tempo.

pp vns

pp

pas Pour - quoi l'oc - cer en - co - re D'un cœur qui n'est

Ah! il est temps en - co - re... oui, il est temps en - co - re... Ô ma Carmen, laisse-moi

pp

1^o Tempo.

f Fl.

Clar.

2^o p

ppo *sf* *dim.* p *dim.* p *dim.* pp

vns

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

plus à toi! *sf* non, ce cœur n'est plus à toi!

Te sauver, toi que j'a do - re! Ah! lais - se moi - Te sau - ver Et me sauver a - vec

moins p p moins p *dim.* p pp

C.B.

pp p

pp po - co cresc. mf dim.

pp po - co cresc. mf dim.

p

à 2. poco cresc. mf

à 2. dim.

pp p espress.

pp p espress.

pp p espress.

C. En vain tu dis: Je t'a - dore! Tu n'obtien - dras rien, non, rien de

D. J. toi... O ma Car - men, il est temps en - co - re Ah! laisse - moi Te sau -

p poco cresc. dim.

Clar. p suivez.

BUS p dim.

Cors. p dim.

suivez.

dim.

cresc. dim.

cresc. dim.

C. moi, Ah! c'est en vain ral - len - do. Tu n'obtiens rien.

D. J. ver, Carmen Ah! laisse - moi te sau - ver, toi que ja - do - re! Et me sau - ver a - vec do.

cresc. dim. p

dim. p suivez.

Clar. 1^o a Tempo. à 2. *cresc. molto. ff dim.*

B^{ns} *ppp*

Cors. *ppp*

Timb. *pppp* Changez le LA b en FA b.

V^{ns} a Tempo. *pp cresc. molto. ff dim.*

C. *pp cresc. molto. ff dim.*

D. *pp cresc. molto. ff dim.*

J. *pp cresc. molto. ff dim.*

moi! — (avec anxiété)
 toi! — *pp* Tu ne m'ai - mes donc plus?
 pizz. *arco*
ppp *ppp* *pp cresc. molto. ff dim.* *arco*

Clar. *fp dim.* All^o mod^{to} (♩=108) *f dim.*

B^{ns} *p* à 2. *f dim.*

Cors. *p* Changez vite en FA.

V^{ns} *ff* *pizz.* All^o mod^{to} *arco.*

C. *ff* *mf pizz.* *f dim.*

D. *ff* *mf pizz.* *f dim.*

J. *ff* *mf* *f dim.*

(avec désespoir) (tranquillement)
 Non! — je ne t'aime plus. —
ff tu ne m'ai - mes donc plus? — *pizz.* *arco.*
p *ff* *mf pizz.* *f dim.*

Clar. *mf* *dim.* *p*

Bass

Cors. *mf* *dim.* *p* *en FA.* *P*

vns *espress.* *mf* *(avec passion)* *f* *sf*

D. J. *espress.* *p* *f* *sf*

Mais, moi, Car-men je t'aime en co-re, Car-men hé-las! moi, je t'a-

p *espress.* *sf*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

Fl. *f* *p* *f* *p* *f* *p* *f* *p*

Haut. *f* *p* *f* *p* *f* *p* *f* *p*

Clar. *f* *p* *f* *p* *f* *p* *f* *p*

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

Cors. *f* *p* *f* *p* *f* *p* *f* *p*

espress. *p* *espress.* *sf* *sf* *sf*

vns *p* *espress.* *sf* *sf* *sf*

GARMEN. *mf* *f* *f*

A quoi bon tout ce-la? que de mots superflus.

do-re Car-men, je t'aime, je t'a-do-re! Eh!

p *sf* *sf* *sf*

Cors *p*
pp
 Vns *pp*
 Vlns *pp*
 Vcln *pp*
 D. J. *mf*
 bien! — S'il le faut pour te plai - re, Je res - te - rai handit... tout ce que
 C. *pp*
 arco. *pp*

Fl. *f* — *ff*
 Haut. *f* — *ff*
 Clar. *pp* — *p* — *f* cresc. *ff*
 Bass. *pp* — *p* — *mf* — *cresc.* — *ff*
 Cors. *pp* — *p* — *mf* — *cresc.* — *ff*
 Timb. *pppp* — *ppp* — *pp* — *p* — *f*
 Vps *p* — *mf* — *cresc.* — *ff* — *f*
 Vlns *p* — *mf* — *cresc.* — *ff* — *f*
 Vcln *p* — *mf* — *cresc.* — *ff* — *f*
 O. *cre - scen* — *do* — *mol - to.* — *f* — *ff* Mais
 tu voudras... Tout tu m'en - tends... tout, tu m'en - tends... tout! — *ff*
 do. — *ff*
 cre - scen — do. — *ff*

Fl.

Haut.

Clar.

Bass.

Cors.

Tiub.

Vns

Vcl.

ne me quit.te pas, Ô ma Carmen, ah! souviens-toi, souviens-toi du pas.sé — nous nous aimions na.

Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The top five staves are for instruments, likely strings, with dynamics marked *ff* and *à 2*. The next three staves are for woodwinds, also with *ff* dynamics. The bottom four staves are for voices, with lyrics in French. The vocal parts are marked with *ff* and *(désespéré)*. The lyrics are: "guè - re! Ah! ne me quit - te pas, Car - men, ah! ne me quit - te pas! Jamais Car -".

Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The vocal line (C) has lyrics: "men ne cède ra! Libre elle est née et libre el le mour." The instrumental parts include piano, violin I, violin II, viola, cello, and double bass. The music is in 2/4 time, key of D major, and features a forte (ff) dynamic with triplets and sixteenth-note patterns.

All^o giocoso. (♩ = 116) (En entendant les cris de la foule qui acclame Escamillo dans le cirque, Carmen fait un geste de joie. — Don José ne la

1 et 2 Dessus. *ff*

Tenors. *ff*

Basses. *ff*

Pist. *ff*

Tromb. *ff*

Fl. *ff*

Haut. *ff*

Cl. *ff*

B^{bs} *ff*

Cors. *ff* Changez en UT.

fimb. *ff* Changez en SOL-UT.

ff All^o giocoso.

vns *ff*

ff

ff

ff

ff

ff All^o giocoso

Vi...va! vi...va! la course est belle! Vi...va! sur le sable sanglant Le taureau, le taureau s'élan...ce! Voyez, vo...
Vi...va! vi...va! la course est belle! Vi...va! sur le sable sanglant Le taureau, le taureau s'élan...ce! Vo...
Vi...va! vi...va! la course est belle! Vi...va! sur le sable sanglant Le taureau, le taureau s'élan...ce!

perd pas de vue. — Sur la fin du chœur, Carmen veut entrer dans le cirque; mais Don José se place devant elle et lui barre le passage.

yez, voyez, voyez! — Le tau - reau qu'on harcèle En bondis - sant sé - lan - ce, Voyez! Frappé jus - te.

yez, voyez, voyez! Le - tau - reau qu'on harcèle En bondis - sant sé - lan - ce, Voyez! Frappé jus - te,

vo - yez! Le tau - reau qu'on harcèle En bondis - sant sé - lan - ce, Voyez! Frappé jus - te,

Yus

elles et C.B.

juste en plein cœur! Voyez! Vic - toi -

juste en plein cœur! Vo - yez, voyez! Vic - toi -

juste en plein cœur! Voyez, voyez, voyez! Vic - toi -

ff

ff

ff

All.^o fuocososo. (♩ = 458)

-re!

-re!

-re!

Fl.

Haut. 1^o

Cl.

B^o

Cors. en UT.

Timb.

pp

ppp

All.^o fuocososo.

Vns

pp

pp

CARMEN.

Don José.

Laisse-moi.

Où vas-tu?

Cet homme qu'on acclame, C'est ton nouvel a.

pp

f

f₃

pp

All.^o fuocososo.

a *po - - co* *a*

p

p

tr

tr

a *po - - co* *a*

(voulant passer)

Laisse-moi... laisse-moi...

...ant!

Sur mon â - me, Tu ne passeras pas, Carmen, — c'est moi que tu sur-

a *po - - co* *a*

po - - co cre - - av - - mol - -

po - - co cre - - scen - - do mol - -

Laisse-moi, Don Jo - sé, je ne te suivrai pas.

...vas!

ff Tu vas le retrou - ver, dis... (avec rage) tu Pai - mes

po - - co cre - - scen - - do mol - -

All^o giocoso. (♩ = 116) (nouvelle tentative de Carmen pour pénétrer dans le cirque. Don José l'arrête encore.)

1^{re} et 2^{es} Dessus.

Vi - va! vi - va! la course est bel - le! Vi - va! sur le sa - ble sanglant, Le taureau, le taureau s'élan - ce!

Ténors. *ff*

Vi - va! vi - va! la course est bel - le! Vi - va! sur le sa - ble sanglant, Le taureau, le taureau s'élan - ce!

Basses. *ff*

Vi - va! vi - va! la course est bel - le! Vi - va! sur le sa - ble sanglant, Le taureau, le taureau s'élan - ce!

ppis

ff

Tromb.

ff

All^o giocoso.

ppis

ff

me!

voilles et C.B.

All^o giocoso.

Voyez, voyez, voyez, voyez! — Le tau - reau qu'on harcèle En bondissant s'é - lance, voyez!

Vo - yez, voyez, vo - yez! Le tau - reau qu'on harcèle En bondissant s'é - lance, voyez!

Vo - yez! Le tau - reau qu'on harcèle En bondissant s'é - lance, voyez!

Suivez

a Tempo. (♩ = 104)

Suivez

Suivez

ff a Tempo

Pourque tu t'en ailles, in-fâ-me. Entre ses bras ri-re de moi! Non par le sang, tu n'i-ras

Même mouv!
1^{er} et 2^{es} Dessus.

All.^o (♩=106)

ff

CHŒUR.

Ténors.

Basses.

Pist.

Tromb.

Vie. toi - re!

Vie. toi - re!

Vie. toi - re!

1^o
ff

ff

Même mouv!

All.^o

ff

ff

ff

bien! — frappe-moi donc, ou laisse-moi pas ser.

perdu. Récit.

Pour la dernière

ff

ff

Même mouv!

All.^o

ffpp

Fl. *ff* *fff*

Haut. *ff* *fff*

Cl. *ff* *fff*

Bss *ff* *fff*

Cors. *ff* *fff*

Timb.

vns *ff* *fff*

vlns *ff* *fff*

C. *ff* *fff*

D. *ff* *fff*

Non! non! Cette bague autre fois tu me l'avais donnée... Tiens!

fois, démon, Veux-tu me suivre!

Eh bien! dans

(arrachant de son doigt un anneau et le lançant à la volée)

(la frappant)

All^o mod^{to} (♩=104)
1^{er} et 2^{es} Dessus.

ff

Ténors.
Basses.

To - ré - a - dor en gar - de To - ré - a - dor, To - ré a - dor!

To - ré - a - dor en gar - de To - ré - a - dor, To - ré a - dor!

To - ré - a - dor en gar - de To - ré - a - dor, To - ré a - dor!

à 2.

ff

ff

à 2.

p *espress.*

p *espress.*

moins *p* dim. *p*

moins *p* dim. *p*

All^o mod^{to}

p *espress.*

p *espress.*

moins *p* dim. *p*

moins *p* dim. *p*

moins *p* dim. *p*

moins *p* dim. *p*

(il s'élançe vers Carmen, Carmea veut fuir; mais Don José la rejoit à l'entrée du cirque il la frappe, elle tombe et meurt - Don José éperdu s'agouille

- né - e!

p *espress.*

moins *p* dim. *p*

All^o mod^{to}

Fl.

Haut.

Cl.

Bass.

Corns.

Timb.

V.

cre - - scen - do.

RIDEAU.

c'est moi qui l'ai tu. é - e Ah! Car - men! ma Car - men a. do - ré - e!

FIN.