



Fl. I.

Fl. I. *pp*

Violins *pizz. pp*

*pizz. pp*

*pizz. pp*

*pizz. pp*

*pizz. pp*

4

Clar. *I. pp*

Bassoons *pp*

Horns *pp* in E flat

*arco*  
Violins *sempre pp*

Entry of the Gypsies.

Clar. *I. pp*

Bassoons *pp*

Horns in C. *pp*

Violins

menop

Ob. I. *pp*

Clar. *pp*

Bassoon I. *pp*

Violins *pp* *pizz.*

*arco* *sempre pp* *pizz.*

*arco* *sempre pp* *pizz.*

*sempre pp*

Flute I.

Oboes *cresc.* *dim.*

Clar. *cresc.* *dim.*

Bassoons *cresc.* *dim.*

in E flat

Horns in C. *pv* *dim.*

Violins *arco* *sempre pp* *poco cresc.* *dim.*

*arco* *sempre pp* *poco cresc.* *dim.*

*arco* *sempre pp* *poco cresc.* *dim.*

*arco* *sempre pp* *poco cresc.* *dim.*

*arco* *sempre pp* *poco cresc.* *dim.*

*arco* *sempre pp* *poco cresc.* *dim.*

*arco* *sempre pp* *poco cresc.* *dim.*

This system contains the first four measures of the score. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoons (Bns.), Horns, and Tympani (Tymp.). The woodwinds and strings play a melodic line with eighth-note patterns. The bassoons and strings are marked *pp*. The horns and tympani are marked *ppp*. The strings also include *pizz.* (pizzicato) markings.

This system contains measures 5 through 8. The instrumentation includes Flute (Fl.), Clarinet (Clar.), Bassoons, Horns, and Tympani (Tymp.). The woodwinds continue their melodic line. The horns and tympani are marked *ppp*. The strings are marked *pp*.

This system contains measures 9 through 12. It features staves for Flute (Fl.), Clarinet (Clar.), Bassoons, Horns, and Violins. The woodwinds continue their melodic line. The horns and strings are marked *pp*.



8

Fl.

Ob.

Clar.

Bassoons

Horns

Trump.

Tromb.

Tymp.

Violins

Tenors

Basses

pas ! Prends gar-de de faire un faux pas ! Prends gar-de de faire un faux pas ! E-

pas ! Prends gar-de de faire un faux pas ! Prends gar-de de faire un faux pas ! E-

*f* *dim. molto* *p*

*f* *dim. molto* *p*

*f* *dim. molto* *p*

*f* *dim. molto* *p*

*f* *dim. molto* *p*

*f* *dim. molto* *p*

*f* *dim. molto* *pp*

*f* *dim. molto* *pp*

*f* *dim. molto*

The musical score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with piano accompaniment and a vocal line. The piano part features intricate arpeggiated patterns in the right hand and a steady bass line in the left hand. The vocal line begins with a first ending marked 'I.' and a dynamic of *pp*. The second system continues the piano accompaniment with sustained chords in the left hand and a vocal line with a second ending marked 'II.' and a dynamic of *pp*. The third system shows the piano accompaniment with a *pizz. div.* instruction and a vocal line with a dynamic of *pp*. The fourth system is the vocal entry, starting with the lyrics 'cou - te compagilon, écoute, écoute, La fortune est là-bas, là-bas ! Prends' and a dynamic of *pp*. The fifth system continues the vocal line with the lyrics 'cou - te compagnon, écoute, écoute, La fortune est là-bas, là-bas ! Prends' and a dynamic of *pp*. The piano accompaniment in the final system includes *pizz.* instructions and a dynamic of *pp*.

*pp*

*pp*

I.

*pp*

*pp*

*pp*

*pp*

*pp*

I.

II.

*pp*

*pp*

*pp*

*pp*

*pizz. div.*

*pp*

*leggiero*

cou -

--te compagilon,

écoute, écoute,

te, La fortune est là-bas, là-bas ! Prends

*leggiero*

cou -

--te compagnon,

écoute, écoute,

te, La fortune est là-bas, là-bas ! Prends

*pizz.*

*pp*

*pizz.*

*pp*

I. *pp*  
 I.  
 II.  
 gar - - - de, prends gar - de, pendant la rou - te, Prends gar - de de faire un faux pas !  
 gar - - - de, prends gar - de, pendant la rou - te, Prends gar - de de faire un faux pas !









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-  
 Ge. 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  
ff

pp cresc. molto  
f dim. p  
ff

pp cresc. molto  
f dim. p  
ff

pizz.  
arco

pizz.  
arco

pizz.  
arco

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

pizz.  
arco











-de prends gar- de, pen-dant la rou- -te, Prends gar-de de faire un faux pas !  
 -de prends gar- de pendant la rou- te, Prends gar-de de faire un faux pas !  
 -de prends gar- de, pendant la rou- te, Prends gar-de de faire un faux pas !  
 oui, prends gar- de, pen- dant la rou- -te, de faire un faux pas !  
 oui, prends gar- de, pen- dant la rou- -te, de faire un faux pas !  
 -de prends gar- de, pendant la rou- te, Prends gar- de de faire un faux pas !  
 oui, prends gar- de, pen- dant la rou- -te, de faire un faux pas !  
 oui, prends gar- de, pen- dant la rou- -te, de faire un faux pas !

Musical score for a choral and instrumental ensemble. The score includes piano, violin I, violin II, viola, cello, double bass, and vocal parts (Soprano, Alto, Tenor, Bass). The music features dynamic markings such as *pp*, *p*, *mf*, *f*, and *cresc.*, and performance instructions like *pp smorz.*, *f dim. molto*, and *arco*. The vocal parts have the lyrics "Prends garde! Prends garde! Prends garde! Prends garde!".

Dynamics and performance markings for the instrumental parts include:

- pp* (pianissimo)
- p* (piano)
- mf* (mezzo-forte)
- f* (forte)
- cresc.* (crescendo)
- pp smorz.* (pianissimo, smorzando)
- f dim. molto* (forte, molto diminuendo)
- arco* (arco)
- div.* (divisi)

The vocal parts (Soprano, Alto, Tenor, Bass) have the lyrics:

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

The first system of the score includes parts for 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, and Cellos and Basses. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The woodwinds and strings have rests for the first two measures. In the third measure, the Clarinets and Bassoons play a melodic line starting with a first ending bracket and a piano (*p*) dynamic. The Violins I and II, and Violas, play a sustained chord with a *sp* (sforzando piano) dynamic. The vocal parts (Carmen, Don José, and El Dancaïro) have rests. The lyrics for El Dancaïro are: "Re-posons nous une heure i-ci mes ca-ma-ra-des Nous, nous al-".

Violins

Violas

D. Dancaïro.

Cellos and Basses

The second system continues the musical score. The Violins I and II, and Violas, play a sustained chord with a piano (*p*) dynamic. The vocal part for El Dancaïro (labeled 'D. Dancaïro.') has a melodic line with triplets and a piano (*p*) dynamic. The lyrics are: "- lons nous as-su-rer Que le chemin est li-bre Et que sans algar ades La contreban- de peut pas-". The Cellos and Basses play a sustained chord with a piano (*p*) dynamic.

12

This musical score page includes the following parts and markings:

- Fl. (Flute):** *pp*
- Ob. (Oboe):** *pp*
- Clar. (Clarinet):** *pp*
- Bns. (Bassoon):** *pp*
- Horns:** *pp*
- Trump. (Trumpet):** *pp*
- Tromb. (Trombone):** I. *pp*, II. *pp*
- Tymp. (Tympani):** *pp*
- Violins:** *pp*
- Dançaïro. (Cello/Double Bass):** *pp*, *div. pizz.*
- D. -ser. (Double Bass):** *pizz.*, *pp*, *pizz.*, *pp*

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

- Fl.** (Flute): Part of the woodwind section, playing a melodic line with frequent sixteenth-note passages.
- Ob.** (Oboe): Part of the woodwind section, marked *pp* (pianissimo) at the beginning and end of the page.
- Clar.** (Clarinet): Part of the woodwind section, playing a melodic line with frequent sixteenth-note passages.
- Bassoons**: Part of the woodwind section, playing a rhythmic accompaniment.
- Horns in E flat**: Part of the brass section, marked *pp* (pianissimo).
- Horns in C**: Part of the brass section.
- Trump.** (Trumpet): Part of the brass section.
- Tromb.** (Trombone): Part of the brass section, with first (I.) and second (II.) endings indicated.
- Tymp.** (Timpani): Part of the percussion section.
- Violins**: Part of the string section, playing a melodic line with frequent sixteenth-note passages.
- Violas**: Part of the string section, playing a rhythmic accompaniment.
- Cellos**: Part of the string section, playing a rhythmic accompaniment.
- Basses**: Part of the string section, playing a rhythmic accompaniment.

13 Recit.

pp p mf cresc.

pp p mf cresc.

pp poco cresc.

pp arco p mf cresc. **Recit.** f (to Don José)  
Que regar- des-tu

pp p mf cresc. mf f

Violins

Violas

C. donc ?  
Don José.

J. 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. I. *p*

Horns in F.

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

Violas

C. *f*

J. *f*

Cellos

Basses

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

à-me ne raille pas Car c'est ma mè-re



Clar.  
Bassoons  
Horns in F.  
Horns in C. I. *mf*  
Violins *mf*  
C. *mf*  
J. *mf*

tu, ne te vaut rien Et tu ferais fort bien de partir au plus vi-te  
Par-tir, nous sé-pa-rer.

*p*  
*p espress.*

14

Fl.  
Oboes  
Clar.  
Bqs.  
Horns in F. *a 2. ff*  
Horns in C. *a 2. ff*  
Tromb. *ff*  
Violins *f*  
C. *f*  
J. *f*

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

*ff*  
*ff*  
*ff*  
*ff*

Bassoons I. *p*

Tromb. *p*

Violins

c. *p* 6

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

Klar.

Bns. E.

Horns in F.

Horns in E. I. *p*

Tromb.

Violins *pizz.* *p*

c. *pizz.* *p*

Que m'importe, après tout le destin est le maître.

# No 20. Trio.

Allegretto con moto. ♩ = 112.

Flute I  
Flute II  
2 Oboes  
2 Clarinets in B flat  
2 Bassoons  
2 Horns in F  
2 Horns in E  
2 Trumpets in B flat  
3 Trombones  
Tympani

Violins I  
Violins II  
Violas  
Frasquita  
Mercédès  
Carmen  
Cellos  
Basses

Allegretto con moto. ♩ = 112.

*Soli. arco*  
*arco*  
*pp*  
*pp*

(Frasquita and Mercedes spread cards before them.)

Viol.  
Violas  
Cellos  
Basses

*sempre pp*

Fl. *pp*

Clar. I. *pp*

Bassoons I. *pp*

Violins *pp*

F. *Frasquita.*

Me. *Mercédès.* *Mélons ! Coupons !*

arco *pp*

Fl. *pp*

Clar. a 2. *mf*

Bassoons I. *p*

Horns in F. *pp* *poco sf* *pp*

Horns in E. *pp* *poco sf* *pp*

Tymp. *pp*

Violins *poco sf* *pp*

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

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

*poco sf* *pp*

Fl. *p*

Clar. *p*

Bassoons *mf* I. *p*

Horns *pp* *poco sf* *pp* I. *p*

Violins *poco sf* *p* *dim.*

F. car-tes i-ci. *mf* Qua-tre la!

Me. Qua-tre la!

*poco sf* *pp*

Fl. *p*

Ob. *p*

Clar. *p*

Bns. *p* *pp* I. *pp* *dim.*

Horns *p* II. *pp* I. *pp*

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

F. *pcon grazia*

Me. Et main-te-nant, par-  
*pcon grazia*  
Et main-te-nant, par-

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

*pp* *dim.*

Horns in F.

I. II. *p*

Viol.

*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.

Ob. I. *p*

Clar. *p*

Bassoons I. *p*

Horns in F. *mf*

Violins *mf*

F. *mf*

Me. *p legg.*

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*

Piano accompaniment for the first system, featuring five staves. The music includes various chords and melodic lines. Dynamics include *pp* (pianissimo) in the first, second, and fourth staves, and *pp* in the fifth staff.

Piano accompaniment for the second system, featuring a single staff. The music includes a melodic line with a fermata. Dynamics include *pp* (pianissimo) and *I.* (first ending) and *II.* (second ending).

Piano accompaniment for the third system, featuring three staves. The music includes various chords and melodic lines. Dynamics include *pp* (pianissimo) in the first, second, and third staves, and *pizz.* (pizzicato) in the first, second, and third staves.

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-

Piano accompaniment for the fourth system, featuring two staves. The music includes various chords and melodic lines. Dynamics include *pp* (pianissimo) in the first and second staves, and *pizz.* (pizzicato) in the first and second staves.





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

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-

arco *p* arco

*p*

Fl. *pp*

Clar. *pp*

Bassoons *pp*

Horns in E *pp* I.

Violins *pp*

*pp*

*pp*

F. *(haughtily.)* *p*

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.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

dans la montagne il m'entra ne !

Dans un château presque ro-yal, Le mien m'installe en sou-ve- raine !

*dim.*

a tempo

Fl.

Clar.

Bns. I.

Horns in F I.

Violins

F.

Me.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

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-

*espress.*

*colla voce a tempo colla voce*

Fl.  
Ob.  
Clar.  
Bns.  
in F  
Horns in E  
Trump.

*a 2. f*

*a tempo*

*quasi recit. senza rigore*

F.  
Me.

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

18

*a tempo animato* ♩ = 108.

Ob.  
Clar.  
Bassoons  
Horns  
Violins  
F.  
Me.

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

*a tempo animato* ♩ = 108.

*dim. pp cresc. p*

*dim. pp cresc. p*

*dim. pp cresc. p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf dim. pp cresc. p*

*cresc.*

*cresc.*

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

Ob. *a 2*

Clar. *a 2*

Bassoons *a 2*

Horns *f* *cresc. molto*

Violins *cresc. molto* *p* *pp*

Me. *ff* *cresc. molto* Ah ! je suis veu-ve et j'hé-ri- - - *p* *pp* *dim.*

*f* *p* *pp*

**Tempo I.**

Fl. *p* *dim.*

Clar. *p* *dim.*

Bns. *p* *dim.*

Horns *p* *dim.* *pp*

**Tempo I.**

Violins *pizz.* *arco* *pp*

Violas *pizz.* *arco* *pp*

Cellos *pizz.* *arco* *pp*

F. *p* *con grazia*

Me. *p* 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-

*pizz.* *arco* *pp*

Fl  
Oboes  
Clar.  
Bassoons  
Horns in F  
Viol  
F.  
Me.  
B.

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

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

19  
Fl.  
Ob. I.  
Clar.  
Bns. I.  
Horns in F  
Violins  
F.  
Me.  
B.

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*, *pp*

Fl. *pp*

Ob. *pp*

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

Bassoons *pp*

Horns in F *pp* *p*

Tymp. *pppp*

Violins *pizz.* *arco* *p*

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

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

tra-hi-ra, Di-tes-nous qui nous ai-me-ra !

trahi-ra ! Di-tes-nous qui nous ai-me-ra ! For-

Clar.  
Bassoons  
Horns in F  
Trump.  
Tymp.

Soli. *ppp*

*pp* *ppp* *ppp*

*pp* *pp* *ppp* *ppp*

*pp* *ppp*

F. *p*  
Mc. *A* -mour!  
tune!

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

Clar.  
Bns.  
Horns in F  
Horns in E  
Trump.  
Tromb.  
Tymp.

*ppp*

*ppp* *ppp* *ppp*

*ppp*

Violins

Carmen.

*p*

Vo-yons, que j'es-saie à mon tour.

*pp*

Andantino  $\text{♩} = 84.$

Fl. *pp*

Bassoons *pp* a 2.

Horns in 1 in E *ff*

Trump. *ff*

Tromb. *ff*

Violins *pizz.* *arco* *ff*

Violins *pizz.* *arco* *ff*

Violins *pizz.* *arco* *ff* (almost in a speaking voice)

c. *f*

(Carmen turns up the cards, on her side.) Carreau ! Pi-que !

*f* *ff*

Fl. *pp*

Bassoons *pp* a 2.

Horns *ff*

Trump. *ff*

Tromb. *ff*

Violins *pizz.* *arco* *pp*

Violins *pizz.* *arco* *pp*

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

c. *pp* *pp*

La mort ! J'ai bien lu... *ppp*

*f* *ff*



Horns in F.

Trum. *sf* *pp* *p* *dim.*

Tromb. *sf* *pp* *dim.*

Tymp. *p dim.* *ppp* *dim.*

Violins *sf* *p* *pizz.*

*mf* *p* *sf* *p*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

c. moi d'abord, Ensui-te lui... pour tous les deux, la mort!

**21** Andante molto moderato ♩ = 66.

Horns in F

Trum.

Tromb.

Tymp.

Violins Andante molto moderato ♩ = 66.

*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-ri-r, Si le mot redou-table Est écrit par le sort,

*pp*

*ppp*

Oboes  
 Clar.  
 Tromb.  
 Violins  
 c.  
 Recommence vingt fois, la carte impitoyable Répétera : 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 impitoyable Répétera : la

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

Bns. a tempo

Trump. *p*

Tromb. *p* *cresc.*

Tymp. *cresc.*

a tempo

Violins *f* *cresc.* *ff.*

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

mort ! En-cor En-cor ! Toujours la

pizz. arco

23

Tempo I. ♩ = 112.

Horns in F

*pp* *pp*

Tymp. *ppp*

Tempo I.

Violins Soli. *pp*

F. Frasquita. *p con grazia*

Me. Mercédès. *p con grazia*

C. mort !

Soli. *pp*

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

Fl. *p*

Ob. *p*

Clar. *p*

Bassoons *p*

Horns in F. *p* *mf*

Horns in E.

Trump.

Tromb. *ppp* *ppp*

Tymp. *ppp* *ppp*

Violins *p* *p* *mf* *mf*

F. *pllegg.* *mf*  
nez-nous des nou-vel-les, Di-tes-nous qui nous tra-hi-ra ! Di-tes-nous qui nous

Me. *pllegg.*  
nez-nous des nou-vel-les, Di-tes-nous qui nous tra-hi-ra !

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

*p* *p* *mf*

The musical score consists of several systems. The first system shows the piano accompaniment with dynamics *mf* and *f*. The second system continues the piano accompaniment with dynamics *f* and *pp*. The third system includes vocal lines for Soprano (F.), Mezzo (Me.), and Contralto (C.), along with piano accompaniment. The vocal lines have lyrics in French. Dynamics for the vocal lines include *f*, *pp*, *legg.*, *p*, *mf*, and *ff*. The piano accompaniment in the third system has dynamics *f* and *pp*.

**Vocal Lyrics:**

F. ai-me-ra ! Par-lez en-cor ! Par-lez en -cor ! Di-tes-nous qui nous tra-hi-ra, Di-

Me. Di-tes-nous qui nous ai-me-ra ! Par-lez en-cor ! Par-lez en -cor ! Di-tes-nous qui nous tra-hi-ra, Di-

C. Le dé -ses- poir ! La mort ! la mort ! En-

Piano accompaniment system 1, measures 1-6. The system consists of five staves. The first two staves are the right hand, and the last three are the left hand. Dynamics include *pp* and *p*.

Piano accompaniment system 2, measures 7-12. The system consists of five staves. The first two staves are the right hand, and the last three are the left hand. Dynamics include *pp*, *p*, and *ppp*. A first ending bracket is present in the left hand.

Piano accompaniment system 3, measures 13-18. The system consists of five staves. The first two staves are the right hand, and the last three are the left hand. Dynamics include *pp*.

Piano accompaniment system 4, measures 19-24. The system consists of five staves. The first two staves are the right hand, and the last three are the left hand. Dynamics include *pizz.*, *arco*, *p*, and *pp*. The system ends with *dim.*

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

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

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

Piano accompaniment system 5, measures 25-30. The system consists of five staves. The first two staves are the right hand, and the last three are the left hand. Dynamics include *pizz.*, *arco*, *p*, and *dim.*

First system of musical notation. It includes a grand staff (piano) and a vocal staff. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal staff has a single line with lyrics. Dynamics include *pp*, *p*, and *mf*. A first ending bracket labeled "I." spans the final two measures.

Second system of musical notation. It includes a grand staff and a vocal staff. The piano part continues with melodic and bass lines. The vocal staff has a single line with lyrics. Dynamics include *pp*, *p*, and *mf*. A first ending bracket labeled "I." spans the final two measures. A second ending bracket labeled "a 2." spans the final two measures.

A single bass line for the second system, showing a rhythmic pattern of eighth notes. Dynamics include *pp* and *pp crescendo*.

Third system of musical notation. It includes a grand staff and a vocal staff. The piano part features a complex rhythmic pattern in the left hand. The vocal staff has a single line with lyrics. Dynamics include *pp*, *dim.*, *p*, and *mf*.

Vocal staff for the first voice (F.). Lyrics: "A-mour ! En-cor ! en-". Dynamics include *mf* and *f*.

Vocal staff for the second voice (Me.). Lyrics: "tu-ne ! en-cor ! En-cor ! en-". Dynamics include *p*, *mf*, and *f*.

Vocal staff for the third voice (C.). Lyrics: "Tou-jours la mort ! en-". Dynamics include *mf* and *f*.

Fourth system of musical notation. It includes a grand staff and a vocal staff. The piano part features a complex rhythmic pattern in the left hand. The vocal staff has a single line with lyrics. Dynamics include *pp*, *dim.*, *p*, and *crescendo molto*.



This musical score page contains the following elements:

- Piano (P):** The upper system of staves, including the right and left hands, features dynamic markings of *f*, *ff*, *dim.*, and *ff*.
- Strings:** The lower system of staves includes a bass line with dynamic markings of *ff*, *mf*, *p*, *pp*, and *ff*. It also includes performance instructions for *pizz.* and *arco*.
- Woodwinds:** Three staves for Flute (F), Measurino (Me.), and Clarinet (C.) are present, each with the instruction "cor!" and "en-cor!" and dynamic markings of *ff*.
- Other:** The score includes various musical notations such as triplets (marked with '3'), slurs, and dynamic hairpins.

# 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-

The first system of the musical score includes staves for Violins I, Violins II, Violas, Frasquita, Carmen, El Dancaïro, Cellos, and Basses. The tempo is marked 'Allegro.' The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The string parts (Violins I, Violins II, Violas, Cellos, and Basses) all begin with a forte (*f*) dynamic and play a rhythmic pattern of eighth notes. The vocal parts (Frasquita, Carmen, and El Dancaïro) are mostly silent in this system, with El Dancaïro having a few notes at the end. The lyrics 'Eh bien ?' and 'Eh bien nous essaye- rons de pas-ser et nous passe-' are written below the vocal staves.

*f*

*f*

*f*

F.

D.

*f*

*f*

La route est-el-le

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

The second system of the musical score continues the instrumental parts (Violins I, Violins II, Violas, Cellos, and Basses) and the vocal parts (Frasquita and El Dancaïro). The instrumental parts continue with the same rhythmic pattern. The vocal parts (Frasquita and El Dancaïro) now have more notes. The lyrics 'La route est-el-le' and 'rons Res-te là-haut Jo- sé gar-de les marchandi-ses.' are written below the vocal staves. The dynamic *f* is marked at the beginning of the system.

Horns in A I. *p*

Violins *p*

F. li-bre ?

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

Horns in A II. *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.  $\text{♩} = 108.$

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.  $\text{♩} = 108.$

Violins I

Violins II

Violas

Frasquita

Mercédès

Carmen

El Remendado

El Dancaïro

Soprani I et II

Tenors

Chorus

Basses

Cellos

Basses

*pizz.* *arco* *p*

*pizz.* *arco* *p*

*pizz.* *arco* *p*

*mf*

Quant au douanier, c'est notre affaire!

*mf*

Quant au douanier, c'est notre affaire!

*mf ben marcato dim.*

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

*pizz.* *arco* *p*

*pizz.* *arco* *p*

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

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

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

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

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

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

Cellos and Basses *cresc.* *dim.* *p* *cresc.* *f*

Tout comme un au- tre il aime à plaire, Il ai- me à fai-re le galant ; Ah !

Tout comme un au- tre il aime à plaire, Il ai- me à fai-re le galant ; Ah !

comme un au- tre il aime à plai re, Il aime à plaire Il aime à fai-re le galant ; Ah !

26

Fl.

Ob.

Clar.

Bassoons

Horns in B

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

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

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

F. *p* *f*

Me. *p* *f*

C. *p* *f*

Soprani I

Chorus II

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

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

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

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

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

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

Fl. *dim.* *p*

Ob. *dim.* *p*

Clar. *dim.* *p*

Bns. *dim.* *p*

Horns III. *I.* *dim.* *p*

Trump.

Tromb.

Tymp.

Triangle

Drums and Cymbals

Violins *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 !

C. *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*  
 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.*

*dim.* *p* *cresc.*

pp  
pp  
pp  
pp  
dim.  
I.  
a. 2.  
pp  
pp  
pp  
pp

pizz.  
arco  
pizz.  
p  
pizz.  
arco  
f  
arco  
pizz.  
pp  
pizz.  
pp  
pizz.  
pp

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

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

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

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

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

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

Basses Il aime à plaire !

*f* *dim.* Il aime à plaire ! *pizz.*

*f* *dim.* *pizz.* *arco* *pp*

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

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

F.

Me.

C.

Soprani I

Soprani II

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 !



*colla voce - - - a tempo*

pp ppp ppp ppp

Cymbals Triangle ppp pppp

*colla voce - - - a tempo*

pizz. pp pizz. pp pizz. pp

*p rit. molto* *poco sf* *pp* *pp*

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

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

C. Oui, le douanier. oui, le douanier, c'est notre affaire ! Tout,

Tenors<sup>1</sup> Chorus Basses *pp* *pp*

Quant au douanier, c'est leur affaire !

Quant au douanier, c'est leur affaire !

pizz. pp pizz. pp

*poco - - cresc.*  
*poco - - cresc.*  
*ppp*  
*poco - - cresc.*  
*poco - - cresc.*  
*I. mf*  
*I. poco - - cresc.*  
*cresc.*

*I. poco - - cresc.*  
*cresc.*

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

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

faire ! Tout com- me un au- tre il aime à plaire, *cresc. - - f* Il aime à fai- re le ga-  
 Tout comme un au- tre il aime à plaire ! Il aime à fai- re le ga- lant !

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

pp  
pp  
sf  
pp  
pp legg.  
pp legg.

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  
pp sempre pizz.  
pp sempre pizz.

*pp*

*pp*

*pp*

*p legg.*

*p legg.*

*p legg.*

F. De se laisser prendre la taille Et d'écouter un compliment. S'il faut aller jusqu'au sourire,

Me. De se laisser prendre la taille Et d'écouter un compliment. S'il faut aller jusqu'au sourire,

C. De se laisser prendre la taille Et d'écouter un compliment. S'il faut aller jusqu'au sourire,

Piano accompaniment for the first system. It consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. Dynamics include *pp* and *cresc.* in the upper staves, and *p cresc.* and *f* in the lower staves. There are numerous triplet markings (3) throughout the piece.

Piano accompaniment for the second system. It continues the musical notation from the first system. Dynamics include *cresc.* and *f*. There are triplet markings (3) and an *arco* marking in the lower staves.

F.  
Me.  
C.

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-

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-

Piano accompaniment for the third system. It includes dynamics like *cresc.* and *mf*, and *arco* markings. There are triplet markings (3) and a final *f* dynamic.

*p cresc. molto*  
*p cresc. molto*  
*a 2. mf*  
*p cresc. molto*  
*mf cresc. molto*  
*ff*  
*ff*  
*ff*  
*ff*

*mf cresc. molto*  
*p*  
*mf cresc. molto*  
*mf*  
*f cresc.*  
*ff*  
*ff*  
*ff*  
*ff*

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

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

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

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

Soprani II -ra! La contreban-de passe-ra! En a- vant! Le doua-

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

Basses Le doua-nier, c'est

Le doua-nier, c'est

*mf cresc. molto*  
*mf cresc. molto*  
*ff*  
*ff*

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

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

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

*p cresc.* *p cresc.* *mf cresc.*

**F.** fai-re le galant ! Ah ! Laissez-nous passer en a-  
*p cresc.* *p cresc.* *mf cresc.* *mf cresc.* vant ! Marchons en avant !

**Me.** fai-re le galant ! Ah ! Laissez-nous passer en a-  
*p cresc.* *p cresc.* *mf cresc.* *mf cresc.* vant ! Marchons en avant !

**C.** fai-re le galant ! Ah ! Laissons-nous passer en a-  
*p cresc.* *p cresc.* *f cresc.* *f cresc.* vant ! Marchons en avant !

fai-re le ga-lant ! Ah ! Laissons-les passer en a-  
*p cresc.* *p cresc.* *f cresc.* *f cresc.* vant ! Marchez en a-

fai-re le galant ! Ah ! Laissez-les passer en a-  
*p cresc.* *p cresc.* *f cresc.* *f cresc.* vant ! Marchez en a-

le galant ! Oui, pas- sez en a-  
*p cresc.* *p cresc.* *f cresc.* *f cresc.* vant ! en avant ! en avant !

le ga-lant ! Oui, pas- sez en a-  
*p cresc.* *p cresc.* *f cresc.* *f cresc.* vant ! en avant ! en a-

*cresc.* *cresc.*





The first system of the musical score consists 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 (treble and bass clefs). The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *a. 2.* (allegretto) and *ff* (fortissimo).

The second system of the musical score consists of six staves. The top two staves are grand staff notation. The third staff is a single treble clef staff. The fourth staff is a grand staff. The fifth staff contains rhythmic notation with stems and flags, possibly representing a drum part or a specific rhythmic pattern. The sixth staff is a grand staff. The music continues with various dynamics and articulations, including *ff*, *I.* (first ending), and *a. 2.*.

The third system of the musical score consists 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. The music continues with complex rhythmic patterns and slurs, maintaining the key signature and time signature.

Fl. *dim.*

Ob. *dim.*

Clar. *mf* *p*

Bns. *dim.* *mf*

Horns *dim.*

Tymp. *dim.* *pp*

Violins *pizz.* *pp*

*div. e pizz.* *unis.*

*div. e pizz.* *unis.*

*div. e pizz.* *unis.*

Fl. *mf*

Ob. *mf*

Clar. *mf*

Bassoons *mf*

Tymp. *mf*

Violins *dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*



# Nº 22. Air

Moderato.

Flute I

Flute II

Oboe I

English Horn

2 Clarinets in B flat

2 Bassoons

2 Horns in E flat

2 Horns in B flat (Low)

3 Trombones

Tympani

Violins I

Violins II

Violas

Micaela

Cellos

Basses

Oboes

Clar.

Bassoons

Violins

Mi.

C'est des contrebandiers le re-fuge ordi- nai-re Il est i-

Violins *ffp*

*ffp*

*ffp*

Mi. *ffp*

ci je le verrai Et le de- voir que m'imposa sa mè- re Sans trembler je l'accompli-

*ffp*

*ffp*

**32**

Andante molto. ♩ = 44.

Fl. *pp*

English Horn *pp*

Clar. *pp*

*pp*

in E flat *espress.* *pp*

Horns in B flat *pp*

Tromb. I. *pp*

Tymp. *pppp*

Andante molto. ♩ = 44.

Violins *pp*

*pp*

Mi. *pp*

-rai.

*pp* *pizz.*

*pp*

con sordini div.

con sordini div.

con sordini

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.*



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*

*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*

Horns *p*

Violins *dim.*

*colla voce*

*a tempo*

*dim.*

*pp*

*p*

*dim.*

*senza sordini.*

*senza sordini*

Mi. *dim. p pochiss. rall.*

tégerez, Sei-gneur ! Je vais *mf*

*pp*

*senza sordini*

*pp*

**Allegro molto moderato. ♩ = 96.**

Fl. *p*

Clar. *p*

Bassoons *p*

Horns in E flat *p*

*cresc.*

*f*

*cresc.*

*f*

**Allegro molto moderato. ♩ = 96.**

Violins *p*

*mf*

*f*

*ff*

*p*

*mf*

*f*

*ff*

Mi. *cresc.*

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

*arco*

*p*

*mf*

*f*

*cresc.*

Clar.  
Bns.  
Horn in E flat I.  
Violins  
Mi.

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

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

-ni par fai- re un in-fâ- -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*  
Mi.

*I. espress.* *p* *meno p*

*pp* *meno p* *meno p* *meno p*

*pp* *meno p* *cresc.*

est dangereuse... elle est belle !... Mais je ne veux pas avoir peur ! Non, non, je ne veux pas avoir peur !... Je

*pp* *p espress.* *p* *meno p*

*colla voce* *a tempo*

Fl. *p cresc.* *f*

Ob. *p cresc.* *f*

English Horn *f*

Clar. *p cresc.* *f*

Bassoons *p cresc.* *mf* *f*

Horns in E flat

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

Tromb. I. *mf*

Tymp.

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

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

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

rall. molto

Tempo I.

Fl. *p dim.* *pp*

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

Clar. I. *pp*

Bns. *ppp dim.* *pp*

Horns. *p* *pp*

rall. molto

Tempo I.

Violins *con sord. pp* *div.* *pp*

*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.

Engl. Horn.

Clar.

Horns.

Violins

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*

Violins *unis. poco sf dim. p*

Mi. *molto p*

peur ; Vous me don- nerez du cou- ra- ge, Vous me pro-

*poco sf dim.*

*colla voce*

*a tempo*

Fl. *pp* *sempre pp*

Engl. Horn. *pp* *sempre pp*

Clar. *pp* *sempre pp*

Horns in E flat *pp* I. Solo. *sempre pp*

*p espress.*

*colla voce*

*a tempo*

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

Mi. *dim. p poco rit.* *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 *Soli.* *p* *ppp* *smorz.*

Violins *ppp* *arco* *ppp arco*

Violas *ppp* *arco* *ppp arco*

univ. *pizz.* *ppp*

Mi. *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-

The first system of the score includes two staves for Violins and a vocal line for the Soprano (Mi.). The vocal line contains the lyrics: "-cher A moi Jo-sé... Jo-sé je ne puis appro cher Mais que fait-". The music is in a minor key and features a melodic line for the voice and a rhythmic accompaniment for the strings.

37

Fl. a 2

Ob.

Clar.

Bassoons

in F

Horns in E

Trump.

Tromb.

Violins

Mi. -il ? il a jus-te il fait feu Ah ! j'ai trop pré-su-mé de mes forces, mon

The second system of the score is marked with the number 37 in a box. It features a large orchestral section including Flute (Fl. a 2), Oboe (Ob.), Clarinet (Clar.), Bassoons, Horns (in F and E), Trumpets (Trump.), Trombones (Tromb.), and Violins. The vocal line for the Soprano (Mi.) contains the lyrics: "-il ? il a jus-te il fait feu Ah ! j'ai trop pré-su-mé de mes forces, mon". The music is in a minor key and features a melodic line for the voice and a rhythmic accompaniment for the strings.

Fl.  
Ob.  
Clar.  
Bns.

Horns  
Trump.  
Tronb.

Violins

(she disappears behind the rocks) *dim.*

Mi. Dieu. Escamillo. *Recit.*

E. Quelques lignes plus

Fl. a2.  
Ob. *ff*  
Clar. *ff*  
Bns. *ff*  
Horn I in F. *ff*  
Violins *ff*

J. Don José!  
Votre nom répon- dez

E. bas et tout était fi- ni. Eh! doucement l'ami.

The musical score is arranged in systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horns, Trumpets, Trombones). The second system includes strings (Violins) and vocal parts (Mezzo-soprano and Bass). The third system continues the woodwinds and brass. The fourth system includes a solo Flute (a2), Horn I in F, and Violins. The fifth system features vocal parts (Tenor and Bass) and piano accompaniment. Dynamics include *dim.*, *p*, *ff*, and *pizz.*. Performance instructions include *Escamillo*, *Recit.*, and *Quelques lignes plus*.

# 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.

Bus.

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 !

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

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

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

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

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

J. *ter.* *p cantando*

E. *pizz.* *arco* *pizz.*

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

*sempre pizz.* *p*

38

*poco rit.*

Fl. *pp*

Clar. *pp*

Violins *arco* *pp*

E. *poco rit.* *arco* *pp*

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

*pp*

a tempo

Fl. *p*

Ob. *p*

Clar. *p*

Bns. *p*

in F

Horns in E flat *p*

**a tempo** *legg. 3*

Violins *legg. 3*

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... *pp*

*legg.*

**39** Un poco meno vivo.

Fl. *p*

Ob. *f* a2.

Clar. I. *f*

Bassoons *f*

Horns

Violins *pizz. mf*

J. pel-le ? Carmen ! *p*

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

*pizz. mf*

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

J. D. José (aside) *pp*  
Carmen !

E. mant, elle avait pour a-mant Un soldat qui ja-dis a déserté pour el-le Ils s'ado-

Fl.  
Ob.  
Clar.  
Violins  
Tutti.arco *p* arco *p* arco *p*

J. Vous l'aimez cepen-

E. raient ! mais c'est fini, je crois, Les amours de Car-men ne durent pas six mois.

arco *p* arco *p*



Fl. *p* *rall.*

Ob. *p*

Clar. I. *p* *I. espress.*

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

in F *a2.*

Horns *p* *pp*

in E flat *p* *pp*

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

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

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

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

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

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

Je l'ai-me ! Vous l'aimez cepen-dant ! Je l'ai-me, oui, mon cher, je l'ai-me, je l'aime à la fo-li-

*cresc.* *pizz.* *dim.* *p* *pp*

*cresc.*

40

Tempo I.  $\text{♩} = 112.$

Fl.

Ob.

Clar.

Bassoons

Horns *a2.*

Viol. *a2.*

Tempo I.  $\text{♩} = 112.$

J. *f*

E. *f*

Cellos *f*

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

Bassoons *a 2.* *ff* *colla voce*

Horns *ff* *a 2.*

Violins *ff*

J. *ff* -yer ?... (gaily) Et' que le prix se paie à

E. *ff* Soit! on paie-ra. soit! on paie- ra.

Cellos and Basses *ff*

*poco riten. a tempo*

Fl. *ff*

Ob. *ff*

Bns. *ff*

Horns *ff*

Trump. *ff*

Tromb. *ff*

Tymp. *ff*

*pp*  
*ma ben marcato*

*poco riten. a tempo*

Violins *ff* *pp* *pizz.*

J. *ff* coups de nava- ja! (surprised) Comprenez--vous? (ironically)

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

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

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 Basses

This system includes parts for Bsn., Horns in F, Violins, E. (soprano), and Cellos and Basses. The vocal line for E. has the lyrics: "teur, ce beau soldat qu'elle ai- me, Ou du moins qu'elle aimait, c'est donc".

rall. molto  
Fl. *p cresc. molto*  
Ob. *p cresc. molto*  
Clar. *pp*  
Bassoons *p cresc. molto*  
Horns in F *p cresc. molto*  
Trump. *pp*  
Tromb. *cresc. molto*  
Tymp. *ppp cresc. molto*  
a 2. *dim. - - p*

This system features woodwinds and percussion. Dynamics include *p*, *cresc. molto*, *pp*, *ppp*, *f*, and *sff dim. - - p*. The tempo marking is *rall. molto*.

arco *pp cresc. molto*  
Viol. *pp arco cresc. molto*  
D. José. *pp cresc. molto*  
J. Oui, c'est moi-mé-me!  
E. vous ? J'en suis ra-vi, mon cher ! j'en suis ravi. mon cher, et le tour est com-  
arco *pp cresc. molto*  
pp *cresc. molto*  
rall. molto  
*f p sff dim. - - p*  
*f p sff dim. - - p*  
*f p sff dim. - - p*

This system includes strings and vocal lines. Dynamics include *pp*, *cresc. molto*, *f*, *p*, *sff*, and *dim. - - p*. The tempo marking is *rall. molto*. The vocal line for J. has the lyrics: "Oui, c'est moi-mé-me!". The vocal line for E. has the lyrics: "vous ? J'en suis ra-vi, mon cher ! j'en suis ravi. mon cher, et le tour est com-".

41

Allegro. ♩=126.

Fl. *f* *pp*

Ob. *a2.* *f* *pp*

Clar. *mf cresc.* *f* *pp*

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

Horns in F. *p* *cresc.* *f*

Horns in D.

Trump. *pp* *cresc.*

Tromb.

Tymp. *ppp*

Allegro. ♩=126.

Violins *pp* *cresc.* *f* *pp*

Violas *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-père,  
-plet! Quel- le ma-la-dres- se, J'en ri- rais vrai- ment! Cher- cher la maî- tres- se Et trou-

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

Musical score for a piano and voice piece, page 445. The score includes piano accompaniment and vocal lines with lyrics in French. Dynamics range from *ppp* to *f*, and markings include *cresc.*, *mf*, and *a2.*

**Piano Accompaniment (Top System):**

- Right hand: *f*, *pp*, *a2.*, *pp*, *a2.*
- Left hand: *pp cresc.*, *mf cresc.*, *p cresc.*, *f*, *pp*

**Piano Accompaniment (Middle System):**

- Right hand: *pp*, *cresc.*
- Left hand: *pp*, *cresc.*, *ppp*

**Piano Accompaniment (Bottom System):**

- Right hand: *cresc.*, *f*, *pp*, *f*, *pp*
- Left hand: *cresc.*, *f*, *pp*, *cresc.*, *f*, *pp*

**Vocal Lines (J. and E.):**

- Lyrics: 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  
 ver, trouver l'a- mant! Quel- le ma-la-dres- se J'en ri-rai- s vrai- -ment! Cher- cher la maî- tres- se Et trou-
- Performance markings: *cresc.*, *p*, *f*, *pp*, *pizz.*, *cresc.*, *arco*, *f*, *pp*

42

ff

ff

ff

ff

ff

pp

ff

ff

ff

ff

ff

a2.

ff

ff

ff

cresc. molto

ff

ff

ff

ff

ff

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-

ff

ff

ff

ff

pizz.

pp

ff

arco

ff

ff

First system of musical notation, including piano accompaniment with multiple staves and various musical notations.

Second system of musical notation, continuing the piano accompaniment with repeated notes and dynamic markings.

Third system of musical notation, featuring piano accompaniment with various musical notations and dynamics.

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

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

Vocal line with lyrics in French, including the text: lez sur vous ! Tant pis pour qui tarde. A pa-rer les coups ! Met-tez-vous en gar-de, Veil-lez sur

Fourth system of musical notation, featuring piano accompaniment with various musical notations and dynamics.

*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*

*sempre ff*

*sempre ff*

*sempre ff*

*Listesso tempo.*

*sempre ff*

*sempre ff*

*sempre ff*

J. *vous !*

E. *vous !*

*sempre ff*

*sempre ff*

8. *ff*  
*ff*  
*ff*  
*ff*  
a2. *ff*

*ff*  
*ff*  
*ff*  
*ff*  
*ff*

*ff*  
*ff*  
*ff*

(Escamillo's knife snaps. Don José is about to strike him.) )

J. \_\_\_\_\_  
E. \_\_\_\_\_

*ff*  
*ff*

# Nº 24. Finale.

Moderato.  $\text{♩} = 92.$

*colla voce a tempo*

2 Flutes

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in F

2 Horns in D

2 Trumpets in B flat

3 Trombones

Tympani

Harps

*Moderato.  $\text{♩} = 92.$  colla voce a tempo*

Violins I

Violins II

Violas

Micaela

Frasquita

Mercédès

Carmen

Don José

El Remendado

El Dancaïro

Escamillo

Sopranis

Tenors

Basses

Chorus

Cellos

Basses

*I. p cresc. f*

*muta in E flat*

*Recit. f*

*(arresting Don José's arm.)*

Holà ! holà ! Jo-sé !

*(to Carmen)*

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

Violins *p dim.* *pp*

*p dim.* *pp*

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

E. *mf 3*

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

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

*pp*

44

Fl. *p legg.*

Ob. *I. p legg.*

Clar. *p legg.*

Bassoons *p legg.*

Horns in E flat *p legg.* *p*

Violins *p*

E. *p* *cresc.*

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

Horns in E flat *p. sf* *colta voce* **a tempo animato** ♩ = 108.

*cresc.*

*cresc.*

Violins

*cresc.*

*cresc.*

D. *cresc.*

*poco rit.* **Dancairo (interposing)**

E. 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.*

**a tempo moderato** ♩ = 92.

Fl. *pp*

Claf. *pp*

Bns. *pp*

*pp*

Violins *pp*

*pp*

D. *poco sf*

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

*pp*

*p*

*p*

*p*

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

Ob. *p*

**I.**

Bassoons *p*

*p*

Violins *p*

*poco dim.*

*p*

*poco dim.*

*mf*

*mf*

*mf*

*dim.*

*mf*

*mf*

*dim.*

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

*mf* *pizz.*

*mf*

*dim.*

*mf*

*mf*

*mf*

*mf*

**poco rit.**

Flute

Ob.

Clar.

Bassoons

*sf dim. molto* *p*

*sf dim. molto* *p*

*sf dim. molto* *p*

*pp*

Horns  
in F

Horns  
in E flat

*pp*

*ff dim. molto* *pp*

*ff dim. molto* *pp*

**poco rit.**

Violins

*p dim.* *pp*

*ff dim. molto* *pp*

*p dim.* *pp*

*ff dim. molto* *pp*

*p dim.* *pp*

*ff dim. molto* *pp*

E.

*f*

(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*

*arco*

*ff dim. molto* *pp*

45

Un poco ritenuto. ♩ = so.

Violins

*sf* *pp*

*sf* *pp*

*sf* *pp*

*sf* *pp*

*sf* *pp*

*sf* *pp*

E.

(gazing at Carmen.)

*cresc.*

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

*pp*  
*pizz.*

*pp*

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

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

Horns I. *pp* *p* *dim.* *dim.* (*muta in G flat*)

Violins *rit.* *a tempo*

Viola divisi *p* *p*

E. *sf* *p* *p* *p*

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

Cellos divisi *p* *p*

Basses *p dim.*

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

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

Bns. *p* *p* *p* *p*

Violins *p* *p* *p* *p*

Clar. *poco sf*

Bns. *poco sf*

Violins *poco sf*

Violas *poco sf*

Celli *poco sf*

Bassi *poco sf*

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

46

Allegro moderato.  $\text{♩} = 120.$

Fl. *a 2*

Clar. *a 2 pp*

Bns. *a 2 pp*

Horns in G flat *pp*

Allegro moderato.  $\text{♩} = 120.$

Viol. *pp*

unis. *pp*

J. D. José (to Carmen, menacingly, but restrainedly.) *p* *cresc.*

D. Dancaïro.

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

En rou-te, en rou-te, il faut par-

unis. *pp*



Fl.  $\sharp$

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

Clar. *cresc. molto*

Bassoons *cresc. molto*

*cresc. molto*

*a 2*

*f*

*II.*

*f*

*pp* *cresc. molto*

Horns in G flat

Horns in E flat

Trump.

Tromb.

Tymp. *cresc.*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*f*

D. 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*

*colla voce a tempo*

*ff* *pp*

C. Carmen. *f*

Recit. Remendado. (he brings Micaela forward.) *3* Une fem-me !

D. Halte ! quelqu'un est là qui cherche à se cacher. Dancaïro. *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*

*ppp cresc.*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

Mi. Micaëla (Joyously) *f*

J. Don José. (recognizing Micaëla) *ff* *3* 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

I.

pp

pp

a. 2

f dim. p

pp possibile

ppp

Harp

pp

Andantino moderato. ♩ = 88.

pp

pp

pizz.

p

Mi.

J.

f p molto espress. mf

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

ci ?

pp

pizz.

p

Musical score for a vocal and piano piece, page 461. The score is divided into two systems. The first system contains vocal lines and piano accompaniment. The second system contains piano accompaniment. The vocal line includes the lyrics: "ant, U- ne mè re, ta mè-re, Pleure, hé-las! sur son en-fant. El-le".

The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first system features a vocal line with lyrics and piano accompaniment. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. The second system continues the piano accompaniment.

Dynamics markings include *pp* (pianissimo) and *p* (piano). The vocal line is marked with *p* at the end of the phrase.

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

The musical score is organized into several systems. The first system consists of four staves, with dynamics *pp* and *p* and a first ending bracket labeled "I.". The second system has five staves, including a grand staff for piano, with dynamics *pp*, *ppp*, and *poco cresc.*, and includes the instruction "in G." and "in B flat (low)". The third system is a grand staff for piano with dynamics *pp* and *p*. The fourth system features a vocal line with lyrics and piano accompaniment, with dynamics *pp*, *p*, *cresc.*, and *mf*. The lyrics are: "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*  
*I. pp*  
*I. 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. d'el-le, Jo-sé! ah! Jo-sé tu me sui-vras, tu me sui-vras!

Carmen (to Don José)

C. Va-t'en, va-t'en, tu fe-ras

*pizz.*

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

Poco animato.

Clar. *pp*

Horns

Poco animato.

Violins *cresc.* *pp legg.*

C. *cresc.* *pp*

J. *cresc.* *pp*

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

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

*arco* *pp*

Fl. I. *pp* *meno p* *cresc.* *a 2*

Ob. *pp* *meno p* *cresc.*

Clar. I. *pp* *meno p* *cresc.* *p cresc.*

Bns. *pp* *meno p* *cresc.* *p cresc.*

Horns *p cresc.* *mf*

Tymp. *pp*

Violins *poco cresc.* *cresc. molto*

J. *cresc.* *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 Bases

-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* *pp cresc.* *a 2* *p cresc.*

Violins

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

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

châ- -né qui nous li-e Nous lie - ra jus-qu'au tré - pas !... Dût - il m'en cou-ter la

Allegro. J = 120.

Fl. a 2  
Ob.  
Clar.  
Bns. b2  
in G.  
Horns in B flat  
Trump.  
Tromb.  
Tymp.

Allegro. J = 120.

Violins  
Micaëla.  
Frasquita.  
Mercédès.  
J.  
R.  
D.  
Soprani  
Tenors  
Basses

Il t'en cou-te-ra la vi-e, José, si tu ne pars  
E-cou-te-moi, je t'en prie, Ta mè-re te tend les  
vi-e, Non, non, non, je ne par-ti-rai pas!  
Il t'en cou-te-ra la vi-e, José, si tu ne pars

The musical score consists of several systems. The top system features piano accompaniment for the right hand (treble clef) and left hand (bass clef). The right hand part includes dynamic markings such as *ff*, *cresc.*, and *mf*, along with articulation like *a 2* and *3*. The left hand part includes *ff > mf* and *ff*. The second system continues the piano accompaniment with similar dynamics and includes a *p* marking. The vocal parts enter in the third system, with lyrics in French. The vocal parts are labeled Mi, F, Me, J, R, and D. The lyrics are: "bras ! Cette chaîne qui te lie, José, tu la briseras ! Hélas ! Joseph, Et la chaîne qui vous lie se rompra par ton trépas !". The vocal parts have various dynamics like *mf*, *cresc.*, *ff*, and *p*. The bottom system includes a final piano accompaniment line with *mf*, *cresc.*, and *ff* markings.

Mi. bras ! Cette chaîne qui te lie, José, tu la briseras ! Hélas ! Jo-

F. pas, Et la chaîne qui vous lie se rompra par ton trépas !

Me. pas, Et la chaîne qui vous lie se rompra par ton trépas ! (to Micaëla)

J. Laisse-moi !

R. pas, Et la chaîne qui vous lie se rompra par ton trépas !

D. pas, Et la chaîne qui vous lie se rompra par ton trépas !

pas, Et la chaîne qui vous lie se rompra par ton trépas !

pas, Et la chaîne qui vous lie se rompra par ton trépas !

pas, Et la chaîne qui vous lie se rompra par ton trépas !

Moderato.  $\text{♩} = 84$

Orchestral score for the first system, including strings and woodwinds. Dynamics range from *mf* to *ff*. A *a 2* marking is present above the first staff.

Orchestral score for the second system, including strings and woodwinds. Dynamics range from *f* to *ff*. A *cresc.* marking is present in the string parts. The tempo marking *Moderato. ♩ = 84* is repeated.

Musical staff for the Soprano (S.) part, labeled "Mi." on the left.

Musical staff for the Alto (A.) part, labeled "F." on the left.

Musical staff for the Tenor (T.) part, labeled "Me." on the left.

Musical staff for the Bass (B.) part, labeled "J." on the left. Includes the instruction *(ceixing Carmen in a transport of passion.)*

Musical staff for the Bass (B.) part, labeled "R." on the left. Includes the lyrics: "Car je suis con-dam-né! Ah! je te tiens, fil-le dam-".

Musical staff for the Bass (B.) part, labeled "D." on the left.

Musical staff for the Bass (B.) part, labeled "D." on the left.

Musical staff for the Bass (B.) part, labeled "D." on the left.

Musical staff for the Bass (B.) part, labeled "D." on the left.

Musical staff for the Bass (B.) part, labeled "D." on the left.

Musical staff for the Bass (B.) part, labeled "D." on the left.

Musical staff for the Bass (B.) part, labeled "D." on the left.

Musical staff for the Bass (B.) part, labeled "D." on the left.

Musical staff for the Bass (B.) part, labeled "D." on the left.

Musical staff for the Bass (B.) part, labeled "D." on the left.

Musical staff for the Bass (B.) part, labeled "D." on the left.

Fl.  
Ob.  
Clar.  
Bassoons  
Horns  
Tromb.

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

Ob.  
Clar.  
Bns.  
Horns in G.  
Trump.

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

Allegro. ♩ = 120.

Fl. *a2*  
 Ob. *a2*  
 Clar. *a2*  
 Bns. *a2*  
 in G  
 Horns in Bb  
 Trump  
 Tromb.  
 Tymp.

Allegro. ♩ = 120.

Viol.

F. *Frasquita.*  
 Me. *Mercédès.*  
 J. *vi-e, Non, non, non, je ne parti- rai pas!*  
 R. *Remendado.*  
 D. *Dancairo.*

Ah! prends gar- de, prends gar- de, Don Jo-  
 Ah! prends gar- de, prends gar- de, Don Jo-  
 Ah! prends gar- de, prends gar- de, Don Jo-  
 Ah! prends gar- de, prends gar- de, Don Jo-  
 Ah! prends gar- de, prends gar- de, Don Jo-  
 Ah! prends gar- de, prends gar- de, Don Jo-

*colla voce* Moderato.  $\text{♩} = 88.$   
 a 2

*p* *dim. pp*

*pp* *p* *dim. pp*

*I.*  
*pp*

*colla voce* Moderato.  $\text{♩} = 88.$

**Recit**  
 Micăela. (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 consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time. Dynamics include *f* (forte) and *ff* (fortissimo). There are markings for *a.2* (second ending) and *3* (triplets).

Second system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *f* and *ff*. There are markings for *a.2* and *3*.

Allegro. ♩ = 104.

Third system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *pp* (pianissimo) and *f*. There are markings for *3* and *ff*.

Mi. *dim.*  
rir sans t'avoir pardon-né! Oui, Don Jo-sé!

J. Ma mè-re elle! se' meurt! Partons! ah! par-tons!  
*(he takes a few steps, then stops.)*

Fourth system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *pp* and *f*. There are markings for *ff*.



50

Molto ritenuto.

Allegro moderato.  $\text{♩} = 96$ 

Violin I:  $ff$

Violin II:  $ff$

Viola:  $ff$

Cello/Double Bass:  $ff$

First ending (measures 5-6):  $a. 2.$

Second ending (measures 7-8):  $ff$

Cello/Double Bass (measures 7-8):  $p$

Molto ritenuto.

Allegro moderato.  $\text{♩} = 96$ .

Violin I:  $ff$

Violin II:  $ff$

Viola:  $ff$

Cello/Double Bass:  $ff$

First ending (measures 11-12):  $a. 2.$

Second ending (measures 13-16):  $f$

Vocal line (Don José):  $f$

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

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

Violin I (measures 13-16):  $pizz.$

Cello/Double Bass (measures 13-16):  $pizz.$

Fl. *Allegro moderato*, ♩ = 108.

mf *dim. - molto*

Clar. *mf dim. - 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 œil 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* *arco* *pp*

*pp* *arco* *pp*

*rall.* *pp*

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

*pp* *pp*

*p*

*p*

*p*

*p*

Cellos and Basses

Fl.

Ob.

Clar.

Bns.

Horns

Trump.

Tromb.

Tymp.

Violins

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

End of Act III.

# Entr'acte.

Allegro vivo ♩. = 80.

This musical score is for an Entr'acte, marked 'Allegro vivo' with a tempo of 80 beats per minute. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute I, Piccolo, two Oboes, two Clarinets in A, and two Bassoons. The brass section consists of two Horns in F, two Horns in D, two Trumpets in A, and three Trombones. The percussion section includes Tympani, Triangle, Drums and Cymbals, and Tamburine. The string section includes Harps, Violins I, Violins II, Violas, Cellos, and Basses. The score begins with a dynamic marking of *ff* (fortissimo) for most instruments. The woodwinds and strings play rhythmic patterns, while the brass and percussion provide harmonic support. The Harps are silent throughout this section. The score concludes with a dynamic marking of *f* (forte) for the strings and a *pizz.* (pizzicato) marking for the Violins I, Violins II, and Cellos.

Flute I *ff*

Piccolo *ff*

2 Oboes *ff*

2 Clarinets in A *ff*

2 Bassoons *ff*

2 Horns in F *ff*

2 Horns in D *ff*

2 Trumpets in A *ff*

3 Trombones *ff*

Tympani *ff*

Triangle *ff*

Drums and Cymbals *ff*

Tamburine *ff*

Harps *f*

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*

*pizz. pp*

Piccolo

Ob. *p*

Clar. *I. pp*

Tamb. *pp*

Harp

Violins

1

The first system of the musical score consists of four staves. The top two staves are a piano and grand staff. The piano part (top staff) features a melodic line with a long slur over the first four measures, followed by a dynamic marking of *p dim.* and a fermata. The grand staff (middle two staves) provides accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The bottom staff is a separate bass line with a similar eighth-note pattern.

The piano accompaniment for the first system, shown in a grand staff. The right hand plays a steady eighth-note accompaniment, while the left hand plays a bass line with eighth notes and some rests.

The piano accompaniment for the second system, shown in a grand staff. The right hand continues the eighth-note accompaniment, and the left hand continues the bass line. The bottom staff shows a separate bass line with eighth notes.

The second system of the musical score consists of four staves. The top two staves are a piano and grand staff. The piano part (top staff) has a melodic line with a long slur, a dynamic marking of *p*, and a first ending bracket labeled *I.* with a *pp* marking. The grand staff (middle two staves) provides accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The bottom staff is a separate bass line with a similar eighth-note pattern. Dynamics include *sf dim. molto* and *pp*.

The piano accompaniment for the second system, shown in a grand staff. The right hand plays a steady eighth-note accompaniment, while the left hand plays a bass line with eighth notes and some rests.

The piano accompaniment for the third system, shown in a grand staff. The right hand continues the eighth-note accompaniment, and the left hand continues the bass line. The bottom staff shows a separate bass line with eighth notes.

Fl. *ff* *p*

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

Ob. *ff* *p*

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

Bassoons *ff* *p*

In F. *a 2* *pp*

Horns in D. *f*

Trump. *f*

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 four systems. The first system consists of five staves: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. Dynamics include *ff* and *p*. The second system also has five staves, with dynamics *f* and *pp*. The third system has two staves, with dynamics *ff* and *p*. The fourth system has five staves, with dynamics *ff* and *p*, and includes performance instructions *arco* and *pizz.*

3

Musical score system 1, measures 1-4. It features four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music includes trills and tremolos. Dynamics include *pp* and *pp tr*. There are first endings marked "I." in measures 3 and 4.

Musical score system 2, measures 5-8. It features four staves. The top staff is marked "in F." and the second staff "in D.". The music consists of eighth-note patterns. Dynamics include *p*.

Musical score system 3, measures 9-12. It features four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music includes trills and tremolos. Dynamics include *dim.*

Musical score system 4, measures 13-16. It features four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music consists of eighth-note patterns.

Musical score system 5, measures 17-20. It features four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music includes trills and tremolos. Dynamics include *arco* and *p*. There are first endings marked "I." in measures 19 and 20.

First system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics and dynamic markings: *p*, *sf*  $\rightarrow$  *p*, *sf*  $\rightarrow$  *p*, *sf*  $\rightarrow$  *p*, *sf*  $\rightarrow$  *p*, and *dim.*. The second and third staves are piano accompaniment. The bottom two staves are bass and tenor lines. The bottom staff has dynamic markings: *pp*, *a*, *poco*, *a*, *poco*, *cresc. molto*. There are also markings *a 2* and *mf* on the second and third staves.

Second system of musical notation, continuing from the first. It consists of five staves. The top staff has dynamic markings: *pp*, *a*, *poco*, *a*, *poco*, *cresc. molto*. The second and third staves are piano accompaniment. The bottom two staves are bass and tenor lines. The bottom staff has dynamic markings: *pp*, *a*, *poco*, *a*, *poco*, *cresc. molto*. There is a marking *a 2* on the second staff.

Third system of musical notation, consisting of five staves. The top staff has dynamic markings: *pp*, *poco*, *cresc.*. The second and third staves are piano accompaniment. The bottom two staves are bass and tenor lines. The bottom staff has dynamic markings: *pp*, *poco*, *cresc.*.

Fourth system of musical notation, consisting of five staves. The top staff has dynamic markings: *pp*, *a*, *poco*, *a*, *poco*, *cresc. molto*. The second and third staves are piano accompaniment. The bottom two staves are bass and tenor lines. The bottom staff has dynamic markings: *pp*, *a*, *poco*, *a*, *poco*, *cresc. molto*.

Fifth system of musical notation, consisting of five staves. The top staff has dynamic markings: *pp*, *a*, *sf*  $\rightarrow$  *poco*, *a*, *sf*  $\rightarrow$  *poco*, *cresc. molto*, *sf*  $\rightarrow$  *p*, and *dim.*. The second and third staves are piano accompaniment. The bottom two staves are bass and tenor lines. The bottom staff has dynamic markings: *pp*, *a*, *poco*, *a*, *poco*, *cresc. molto*.

4

The musical score is organized into three systems, each containing four staves. The first system features a grand staff (treble and bass clef) and two smaller staves. The second system also features a grand staff and two smaller staves. The third system features a grand staff and two smaller staves. Dynamics include *cresc.*, *f*, *p*, and *cresc.*. The score includes various musical notations such as notes, rests, and slurs.

*f*

*a2*  
*f*

*a2*  
*f*

*f*

*f*

*f*

*I. Solo*  
*f*

*f*

*ff espress.*  
*arco*

*ff espress.*  
*arco*

*ff espress.*  
*arco*

*ff espress.*  
*arco*

*f*

5

This musical score is divided into three systems. The first system consists of four staves (treble and bass clefs) with dynamic markings *ff*, *cresc.*, and *fff*. The second system also has four staves, with *ff* and *f* markings, and includes a first ending bracket labeled 'a 2'. The third system has four staves with *cresc.* and *fff* markings. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

System 1: Four staves of music. The top two staves are grand staff notation. The bottom two staves are bass and tenor clefs. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

System 2: Four staves of music. The top two staves are grand staff notation. The bottom two staves are bass and tenor clefs. A dynamic marking *f* is present at the beginning of the system.

System 3: Four staves of music. The top two staves are grand staff notation. The bottom two staves are bass and tenor clefs. The music continues with a consistent rhythmic pattern.

System 4: Four staves of music. The top two staves are grand staff notation. The bottom two staves are bass and tenor clefs. A dynamic marking *ff* is present at the beginning of the system.

System 5: Four staves of music. The top two staves are grand staff notation. The bottom two staves are bass and tenor clefs. This system includes multiple dynamic markings: *pizz.*, *sempre ff*, and *ff*.

Piccolo

Musical score for Piccolo, Oboe I, Clarinet, Tambourine, and Harp/Violins. The Piccolo part features a melodic line with dynamics *mf*, *dim.*, and *molto*. Oboe I has a *Solo.* marking. The Clarinet part includes a first ending (*I.*). The Tambourine part has a rhythmic accompaniment with dynamics *mf* and *dim.*. The Harp and Violins parts have a steady accompaniment with dynamics *dim.* and *molto*.

Musical score for Piccolo, Oboe I, Clarinet, Tambourine, and Harp/Violins. The Piccolo part features a melodic line with dynamics *p* and *dim.*. Oboe I has a *Solo.* marking. The Clarinet part includes a first ending (*I.*). The Tambourine part has a rhythmic accompaniment with dynamics *p*. The Harp and Violins parts have a steady accompaniment with dynamics *p* and *dim.*.



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

Ob. *dimin.*

Triangle *pp* *smorzando*

Tamb. *pp* *smorzando*

Harp *pp*

Violins *rall. molto* *a tempo*

*pp* *ppp* *smorzando*

*pp* *ppp* *smorzando*

*pp* *ppp* *smorzando*

*pp* *ppp* *smorzando*

*pp* *ppp* *smorzando*

*pp* *ppp* *smorzando*

Fl. *ppp*

Piccolo *ppp*

Ob. *ppp*

Clar. *ppp*

Bassoons *pppp*

Triangle *pppp*

Tamb. *ppp*

Harp *ppp*

Violins *ppp*

*ppp*

*ppp*

*ppp*

*ppp*