

A 4590



# KALMUS ORCHESTRA LIBRARY

## GEORGES BIZET

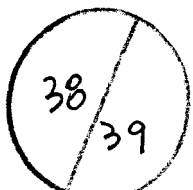
### CARMEN

*Opéra comique* in Four Acts

HARP



C 885



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# CARMEN

G. BIZET.

## ACTE I

### 1, 2, 3, ET 3 BIS TACENT.

4

22 HARPE. 23

All.<sup>o</sup> All.<sup>to</sup> mod.<sup>to</sup> Plus lent. Encore plus lent. HARPE. And.<sup>no</sup> 3

*p* *pp* laissez vibrer.

*pp* *dim*

24

*p* *pp*

*cresc.* *dim.* *pp*

25

*cresc.* *dim.* 1 10

HARPE

CHOEUR. HARPE.

26

9 sf laissez vibrer. 2 mf 1 p

27

pp dim. smorz. pp 5 49

All<sup>o</sup> mod<sup>to</sup>

5. 6, ET 6 BIS TACENT.

7

And<sup>no</sup> non troppe 35 38 CL. CHANT.

ppp

HARPE. 3 All<sup>o</sup> mod<sup>to</sup> CHANT.

ppp 3 8 dim. rit.

39 Un peu moins vite. HARPE.

pp 3 3 3 3

HARPE.

**40** All<sup>o</sup> mod<sup>o</sup> Un peu plus lent. CHANT.

HARPE.  
HARPE.

Musical notation for the first system, measures 42-47. The system consists of two staves. Measure 42 is marked with a box containing the number 42 and the dynamic marking *pp*. The music features a treble clef and a key signature of one flat. There are several triplet markings (3) over groups of notes.

Musical notation for the second system, measures 48-53. The system consists of two staves. The music continues with a treble clef and a key signature of one flat. It features a variety of rhythmic patterns and articulations.

Musical notation for the third system, measures 54-59. The system consists of two staves. The music continues with a treble clef and a key signature of one flat. It features a variety of rhythmic patterns and articulations.

Musical notation for the fourth system, measures 60-65. The system consists of two staves. The music continues with a treble clef and a key signature of one flat. It features a variety of rhythmic patterns and articulations.

Musical notation for the fifth system, measures 66-71. The system consists of two staves. The music continues with a treble clef and a key signature of one flat. It features a variety of rhythmic patterns and articulations.

Musical notation for the sixth system, measures 72-77. The system consists of two staves. The music continues with a treble clef and a key signature of one flat. It features a variety of rhythmic patterns and articulations. The system concludes with a double bar line and a key signature change to three flats. The final measure is marked with a box containing the number 47.

Tempo.  
Un peu plus vite. All.<sup>o</sup> mod.<sup>to</sup>

*poco sf* *dim.*

*pp* *rit.*

4 43 47

**7 BIS, 8, ET 9 TACENT.**

10

All<sup>to</sup> FL.

4 *p* HARPE 2 5 4 5 6 *pp*

55

8 4 2 5 4 5 6 7 8 9 10 11 12 15 14 15 *ppp*

56

6 1<sup>o</sup> Tempo.

CHANT.

13

57

Mod<sup>to</sup>

1<sup>o</sup> Tempo.

Mod<sup>to</sup>

58

And<sup>no</sup>

Mod<sup>to</sup>

1<sup>o</sup> Tempo.

5 8 10 3 18 6 14 5 8

CHANT.

1

ENTR' ACTE TACET.

ACTE II.

12 *And<sup>mo</sup>*

*pp* 1 2 3 4 5 6

4

1 2 5

4 5 6

5

*f*

*dim.* 6

*p* *f* *p* 1 2 3 4 *pp* 5 6 7 8 9 10

11 12 15

3 *rit.*

HARPE

7

*pp* a Tempo.

8

9

9 1 *p*

10a Tempo animato.

3 *mf*

11

*cresc.*

2 5 4 5 6 7 *f* 8 9 10 11

12

17



HARPE.

13 Plus vite.

*f* 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6

*cresc.*

14

7 8 9 10 11 *ff* *fff*

*più ff* 3

**12 BIS, 13, 14, 14 BIS, 14 TER, 14 QUATER,  
15, 15 BIS, 16, 16 BIS  
TACENT**

HARPE.

17 *All.<sup>to</sup>* 11 *All.<sup>to</sup>* 37 38 *Très lent.* 39 *All.<sup>o</sup> molto mod.<sup>o</sup>* 1 1

24 *Un peu retenu.* 40 *a Tempo.* 13 15 41 *Un peu plus vite.* 18 **COR Angl.**

*pp* **HARPE.** 42 *Aud.<sup>no</sup>* 7

*pp* 5 *p* 9 *p* 7 *a Tempo.*

*dim.*

*suivez.*

*pp* 1 2 *ppp* **le reste TACET.**

**18 TACET.**

Fin du 2<sup>e</sup> Acte.

And<sup>no</sup> all<sup>to</sup>

ENTR'ACTE.

pp 1

2 5 4 5

1

un peu moins p

2

cresc.

3

dim.

p

dim.

ppp

stacc.



HARPE  
ACTE IV.

Al<sup>o</sup> vivo.

ENTRACTE

8 *f* *dim.*

(1) (2. et x)

*pp*

2 *ff*

*p* *ff*

3

*p*

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

HARPE.

4 5

*cresc.* 8 8

*ff* *dim.*

*poco a poco.*

*p* 1

6

*pp* *smorzando.* 8

25 A, 25 B TACENT

25 c

*And<sup>no</sup>* 60 *Bses*

DANSE BOHEMIENNE.

25

*Andantino molto.  
aussi doux que possible.*

HARPE.

**D**

ppp

*poco più mosso.*

pp

cu - ce - le - rai - do e - cre - sci - do mol - to.

*Quasi Allegretto.*

**f**

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

Allegro non troppo. VIOLON.

- do - mol - to.

*f* 6

Allegro.

*mf* ac - ce - le -

Allegro vivo.

- ran - do e cre -

*f*

ere - scen - do e acce - le - ran - do mol -

- to. *ff* sempre cre - scendo.

*più ff* e presto.

5

LE  
RESTE  
TACET