

11A. Entr'acte

Allegro moderato

The musical score is for the Entr'acte 11A, marked **Allegro moderato**. It is in 2/4 time and B-flat major. The score includes parts for Flute, Oboe, Clarinet (in B \flat), Bassoon, Horn, Percussion, Violin I, Violin II, Viola, Cello, and Bass. The percussion part is marked **SD**. The woodwinds and strings play a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *pp*. The bassoon part features a triplet in the final measure.

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn

Percussion SD

Violin I pizz. *f* *p*

Violin II pizz. *f* *p*

Viola pizz. *f* *p*

Cello pizz. *f* *p*

Bass pizz. *f* *p*

8

Fl.

Ob.

Cl.

Bsn. *f*

Hn.

Perc. *moins p*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vla.

Cello

Bass

dim.

pp

ppp

pp

pp

pp

pp

23

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *pp* con sord.

Perc.

Vln. I *pp* arco

Vln. II *pp* arco

Vla. *pp* arco

Cello *pp* arco

Bass

Detailed description: This page of a musical score covers measures 23 through 30. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Horns are mostly silent, with a *pp* (pianissimo) entry in measures 29-30. The Percussion part features a rhythmic pattern of eighth notes. The string section (Violins I & II, Viola, Cello, Bass) plays a consistent eighth-note accompaniment throughout, with a *pp* dynamic and an *arco* (arco) instruction starting in measure 29.

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 31 through 38. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Percussion (Perc.) part is present but contains no notation. The key signature is one sharp (F#), and the time signature is 4/4. The woodwinds and strings play melodic lines with various articulations and dynamics. The Flute and Oboe parts have some slurs and accents. The Horn part plays a rhythmic pattern. The strings play a steady accompaniment with some melodic movement. The measure numbers 31 through 38 are indicated at the top of the page.

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vla.

Cello

Bass

ff

Detailed description: This page of a musical score covers measures 40 through 48. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trumpet (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The percussion part (Perc.) is currently silent. The key signature has two sharps (F# and C#). The Flute part features a melodic line with eighth-note patterns and slurs. The Oboe part has a similar melodic line with some chromaticism. The Clarinet part plays a steady eighth-note accompaniment. The Bassoon part is silent. The Horn part has a melodic line with some chromaticism. The Violin I part has a melodic line with a forte (*ff*) dynamic marking at the end. The Violin II part has a melodic line with eighth-note patterns. The Viola part has a melodic line with eighth-note patterns. The Cello part has a melodic line with eighth-note patterns. The Bass part is silent.

49

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

Bsn. cue*

ff

ff

ff dim. molto

p

arco

ff dim. molto

p

* If required, this passage may be divided between bassoon and horn, in which case the bassoonist should leave out the parts in small notes and the horn player should play the cues.

58

This musical score page contains measures 58 through 65. The instruments and their parts are as follows:

- Fl. (Flute):** Remains silent throughout the measures.
- Ob. (Oboe):** Remains silent throughout the measures.
- Cl. (Clarinet):** Features a melodic line starting with a triplet of eighth notes in measure 58. The line continues with eighth and sixteenth notes, ending with a trill in measure 65.
- Bsn. (Bassoon):** Provides a rhythmic accompaniment with eighth and sixteenth notes.
- Hn. (Horn):** Enters in measure 60 with a melodic line of eighth notes.
- Perc. (Percussion):** Remains silent throughout the measures.
- Vln. I (Violin I):** Remains silent throughout the measures.
- Vln. II (Violin II):** Remains silent throughout the measures.
- Vla. (Viola):** Remains silent throughout the measures.
- Cello:** Remains silent throughout the measures.
- Bass:** Remains silent throughout the measures.

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

75

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vla.

Cello

Bass

p

ppp

arco

arco

arco

tr

Detailed description: This page of a musical score covers measures 75 through 81. The score is for a full orchestra. The Flute (Fl.) part begins in measure 75 with a rest, then plays a melodic line starting in measure 78 with a piano (*p*) dynamic. The Oboe (Ob.) part has rests throughout. The Clarinet (Cl.) part has a melodic line with a trill (*tr*) in measure 78. The Bassoon (Bsn.) part has a rhythmic accompaniment. The Horn (Hn.) part has a few notes in measure 75. The Percussion (Perc.) part has a steady rhythmic pattern with a pianissimo (*ppp*) dynamic. The Violin I (Vln. I) part has a melodic line that becomes sustained (*arco*) in measure 80. The Violin II (Vln. II) part has a rhythmic accompaniment that becomes sustained (*arco*) in measure 80. The Viola (Vla.) part has a rhythmic accompaniment that becomes sustained (*arco*) in measure 80. The Cello and Bass parts have rhythmic accompaniments.

82

Fl. *pppp*

Ob. *p* *pppp*

Cl. *p* *pppp*

Bsn. *pp* *pppp*

Hn. (senza sord.)

Perc.

Vln. I *pizz.* *pppp*

Vln. II *pizz.* *pppp*

Vla. *pizz.* *pppp*

Cello *pizz.* *pppp*

Bass *pizz.* *pppp*

Detailed description: This page of a musical score covers measures 82 through 89. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Percussion (Perc.) part is also present. The score is in a key with one sharp (F#) and a 4/4 time signature. Measure 82 starts with a dynamic of *pppp* for the Flute. The Oboe and Clarinet enter in measure 83 with a dynamic of *p*. The Bassoon enters in measure 85 with a dynamic of *pp*. The strings play a rhythmic pattern of eighth notes with a dynamic of *pppp*. The Viola, Cello, and Bass parts are marked *pizz.* (pizzicato). The Horn (Hn.) part is marked (senza sord.) (without mutes). The score concludes in measure 89 with a final *pppp* dynamic for the strings.

ACT TWO

12. Gypsy Song

Andantino quasi allegretto

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flute:** Treble clef, 3/4 time. Starts with a rest, then plays a melodic line starting in the third measure with a *pp* dynamic. It features a series of eighth notes and a long, sweeping melodic line.
- Oboe:** Treble clef, 3/4 time. Remains silent throughout the piece.
- Clarinet:** Treble clef, 3/4 time, marked *in A*. Starts with a rest, then plays a melodic line starting in the third measure with a *pp* dynamic. It features a series of eighth notes and a long, sweeping melodic line.
- Bassoon:** Bass clef, 3/4 time. Remains silent throughout the piece.
- Horn:** Treble clef, 3/4 time. Remains silent throughout the piece.
- Percussion:** Drum set notation, 3/4 time. Remains silent throughout the piece.
- Piano:** Grand staff (treble and bass clefs), 3/4 time. Remains silent throughout the piece.
- Violin I:** Treble clef, 3/4 time. Remains silent throughout the piece.
- Violin II:** Treble clef, 3/4 time. Remains silent throughout the piece.
- Viola:** Alto clef, 3/4 time. Plays a rhythmic accompaniment of eighth notes starting in the first measure, marked *pizz.* and *pp*.
- Cello:** Bass clef, 3/4 time. Plays a rhythmic accompaniment of eighth notes starting in the first measure, marked *pizz.* and *pp*.
- Bass:** Bass clef, 3/4 time. Remains silent throughout the piece.

This musical score page, numbered 291, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Percussion (Perc.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Piano (Pno.) part is also present. The score is written in a key signature of one sharp (F#) and a time signature of 7/8. The Flute and Clarinet parts are highly active, with the Flute playing a melodic line and the Clarinet providing a rhythmic accompaniment. The strings play a steady eighth-note pattern, while the piano and percussion parts are mostly silent.

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pizz.

pp

Detailed description: This page of a musical score covers measures 13 through 19. The score is for a symphony orchestra. The Flute (Fl.) and Clarinet (Cl.) parts are active, with the Flute playing a melodic line in the upper register and the Clarinet playing a similar line in the lower register. The Bassoon (Bsn.) and Horn (Hn.) parts are silent. The Percussion (Perc.) and Piano (Pno.) parts are also silent. The Violin I (Vln. I) and Violin II (Vln. II) parts are silent. The Viola (Vla.) and Cello (Cello) parts play a steady eighth-note accompaniment. The Bass part is silent until measure 13, where it begins with a pizzicato (pizz.) line, marked *pp* (pianissimo). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Flute and Clarinet parts feature slurs and accents. The Viola and Cello parts feature slurs. The Bass part features slurs and accents.

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 20 through 25. The score is for a full orchestra. The Flute (Fl.) and Clarinet (Cl.) parts are the most active, with the Flute playing a melodic line and the Clarinet providing harmonic support. The Bassoon (Bsn.) and Horn (Hn.) parts are mostly silent. The Percussion (Perc.) part is also silent. The Piano (Pno.) part is silent. The Violin I (Vln. I) and Violin II (Vln. II) parts are silent. The Viola (Vla.) and Cello (Cello) parts play a rhythmic accompaniment. The Bass part is silent.

26

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 26 through 31. The score is for a full orchestra. The Flute (Fl.) and Clarinet (Cl.) parts are the most active, with the Flute playing a melodic line in the upper register and the Clarinet playing a similar line in the lower register. Both have long phrases spanning measures 26-27 and 28-29. The Bassoon (Bsn.) and Horn (Hn.) parts are mostly silent, indicated by rests. The Percussion (Perc.) part is also silent. The Piano (Pno.) part is silent. The Violin I (Vln. I) and Violin II (Vln. II) parts are silent. The Viola (Vla.) and Cello (Cello) parts play a steady eighth-note accompaniment. The Bass part is silent.

32

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pizz.

pp

Detailed description: This page of a musical score covers measures 32 through 38. The score is for a full orchestra. The Flute (Fl.) and Clarinet (Cl.) parts are active, playing a melodic line with eighth-note patterns and slurs. The Bassoon (Bsn.) part is mostly silent. The Horn (Hn.), Percussion (Perc.), and Piano (Pno.) parts are also silent. The Violin I (Vln. I) and Violin II (Vln. II) parts are silent. The Viola (Vla.) and Cello parts play a steady eighth-note accompaniment. The Bass part has a few notes, including a pizzicato (pizz.) instruction. The dynamic marking *pp* (pianissimo) is indicated at the bottom.

39

Fl. *p*

Ob. *f*

Cl. *p*

Bsn. *f*

Hn.

Perc.

Pno. *f*

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* *p* *f*

Cello *f* *p* *f*

Bass *f*

Detailed description: This page of a musical score covers measures 39 to 43. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The piano (Pno.) and percussion (Perc.) parts are also present. The score is in 2/4 time with a key signature of one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth notes, often with accents. The piano part features a complex rhythmic accompaniment. Dynamics range from *f* (forte) to *p* (piano). The Flute and Clarinet parts have a *p* dynamic starting in measure 41. The strings and piano part have a *f* dynamic throughout. The woodwinds and strings have a *f* dynamic in measures 39 and 43. The Flute and Clarinet parts have a *p* dynamic in measure 41. The strings and piano part have a *f* dynamic throughout. The woodwinds and strings have a *f* dynamic in measures 39 and 43. The Flute and Clarinet parts have a *p* dynamic in measure 41. The strings and piano part have a *f* dynamic throughout.

44

Fl. *p* *smorzando*

Ob.

Cl. *p* *smorzando*

Bsn.

Hn.

Perc.

Car. Les trin-gles des sis-tres tin

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *p* *pp*

Cello *p* *pp*

Bass

50

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Car.
 taient _____ a - vec un é-clat mé-tal - li - que Et sur cette é-tran-ge mu - si - que Les. Zin-ga-rel-las se le-

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

56

Fl. *to Picc.* *pp*

Ob. *pp* *dim.* *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Perc. **Tamb.** *pp*

Car. *vaient* Tam-bours de Basque al-laient leur train et

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass *pp*

61

Picc. to Flute

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.
les gui ta res for ce - né - es Grin-caient sous des mains ob sti - né - es mê-me chan - son, mê-me re -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

66

suivez a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

frain Mè-me chan - son, mè - me re - frain Tra - la - la - la Tra - la - la

pp

sempre pp

4

72

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra. Mer.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

8

pp

la - Tra - la - la - la - Tra - la - la - la - la - la - la - la - la - Tra - la - la -

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 12 16

Fra. Mer. la Tra - la - la - la Tra - la - la - la Tra - la-la-la-la-la-la-

Car. la Tra - la - la - la Tra - la - la - la Tra - la-la-la-la-la-la-

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

84

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra. Mer.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

la

la

Les an-neaux de cuivre et d'ar

pp

20

pp

Detailed description: This page of a musical score covers measures 84 to 89. It features a full orchestra and two vocal soloists. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Cello, Bass) have various melodic and rhythmic parts. The Percussion part includes a snare drum pattern. The vocal soloists, Fra. Mer. and Car., sing the word 'la' in measures 84-85. The Car. soloist then sings 'Les an-neaux de cuivre et d'ar' in measure 89. The piano part provides harmonic support with chords and arpeggios. The score includes dynamic markings such as *pp* and a rehearsal mark '20' above the percussion staff.

90

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

gent re-lui-saient sur les peaux bi-stré-es D'orange et de rouge zé-bré-es, le é-

95

Fl. *tr* *pp*

Ob. *dim.* *tr*

Cl. *pp*

Bsn. *dim.*

Hn.

Perc. *Trgl* *pp*

Car. tof - fes flot-taient au vent La danse au chant se ma-ri-

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

100

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

suivez

a tempo animato

105

Picc. *pp*

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

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *pp cresc.* *f* *p*

Perc. **Tamb** *mf*

Car. suite et plus ra - pi - de Ce-la mon - tait, mon - tait, mon - tait, mon - tait! Tra - la - la -

Pno. *f*

Vln. I arco *cresc.* *f* pizz. *mf*

Vln. II arco *cresc.* *f* pizz. *mf*

Vla. arco *cresc.* *f* pizz. *mf*

Cello arco *cresc.* *f* pizz. *mf*

Bass arco *cresc.* *f* pizz. *mf*

110

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

la Tra - la - la - la Tra - la - la - la Tra - la-la-la-la-la-la-

4 8

116

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra. Mer. Tra - la - la - la Tra - la - la - la Tra - la - la -

Car. la Tra - la - la - la Tra - la - la - la Tra - la - la -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

122

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Perc. 16 20

Fra. Mer. la Tra - la-la-la-la-la - la

Car. la Tra - la-la-la-la-la - la

Pno. *f*

Vln. I

Vln. II

Vla.

Cello

Bass

128

Picc. *pp* *f* *pp* *f*

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

Cl. *pp* *f* *pp* *f*

Bsn. *pp* *f* *pp* *f*

Hn. *f*

Perc. *p* *f* *p* *f*

Car. Les Bo hè-miens à tour de bras de leurs in-stru-ments fai-saient ra - ge Et

Pno. *pp* *f* *pp* *f*

Vln. I arco *p*

Vln. II arco *p*

Vla. arco *p*

Cello arco *p*

Bass arco *p*

133

Picc. *pp* *f* *p*

Ob. *pp* *f* *p*

Cl. *pp* *f* *p*

Bsn. *pp* *f* *p*

Hn.

Perc. *p* *f* *p* *sf* *p* *sf* *p*

Car.
cet é-blou-is-sant ta - pa - ge en - sor-ce - lait les Zin-ga - ras

Pno. *pp* *f*

Vln. I *p* *p* *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

138

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

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

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

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

Hn. *p cresc.* *f*

Perc. *p* *f* *p* *f*

Car. *p cresc.* *f* *pp* *f* *pp* *f*

Vln. I *cresc.* *p*

Vln. II *cresc.* *p*

Vla. *cresc.* *p*

Cello *cresc.* *f* *p*

Bass *cresc.* *f* *p*

Sous le ryth-me de la chan-son Sous le ryth-me de la chan son ar-

143

Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Perc. 

Car. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Cello 

Bass

147 **suivez****Plus vite**

Picc. *ff*

Ob. *ff*

Cl. *ff* *f*

Bsn. *ff* *f*

Hn. *ff* *f*

Perc. *f p f p f p* 4

Car. *ter_ par le tour-bil - lon Tra - la - la - la Tra - la - la - la*

Pno. *ff* *f*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Cello *ff* *f*

Bass *ff* *f*

158 **sempre animando e crescendo**

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc. 12

Fra. Mer.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

la — Tra - la - la - la — Tra - la - la - la — Tra

la — Tra - la - la - la — Tra - la - la - la — Tra

163

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc. 16 20

Fra. Mer.
la - la - la - la - la - la - la Tra - la - la - la Tra la - la - la Tra la - la - la Tra - la - la

Car.
la - la - la - la - la - la - la Tra - la - la - la Tra la - la - la Tra la - la - la Tra - la - la

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

168 **Presto**

The musical score is arranged in a system with the following parts from top to bottom:

- Picc.** (Piccolo): Starts with a rest, then plays a melodic line with *fff* dynamics.
- Ob.** (Oboe): Plays a melodic line with *ff* and *fff* dynamics.
- Cl.** (Clarinet): Plays a melodic line with *ff* and *fff* dynamics.
- Bsn.** (Bassoon): Plays a rhythmic line with *ff* and *fff* dynamics.
- Hn.** (Horn): Plays a rhythmic line with *ff* and *fff* dynamics.
- Perc.** (Percussion): Features a **Timp** (Tympani) part with *ff* dynamics. A note is marked with a trill and the instruction "put tambourine on head of B timp." A measure rest of 4 is indicated.
- Fra. Mer.** (French Horns): Includes a trill marking and a vocal line with "la!".
- Car.** (Cor Anglais): Includes a trill marking and a vocal line with "la!".
- Pno.** (Piano): Features a complex accompaniment with *ff* and *fff* dynamics.
- Vln. I** (Violin I): Plays a melodic line with *ff* and *fff* dynamics.
- Vln. II** (Violin II): Plays a melodic line with *ff* and *fff* dynamics.
- Vla.** (Viola): Plays a melodic line with *ff* and *fff* dynamics.
- Cello**: Plays a melodic line with *ff* and *fff* dynamics.
- Bass**: Plays a melodic line with *ff* and *fff* dynamics.

174

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

8

Detailed description: This page of a musical score covers measures 174 through 178. The score is for a full orchestra and piano. The instruments listed are Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Piccolo, Oboe, Clarinet, and Violin I parts feature complex melodic lines with many slurs and ties. The Bassoon and Horn parts play a steady eighth-note accompaniment. The Percussion part is marked with a slash and a vertical line, indicating a rest, with a measure rest symbol in the fourth measure. The Piano part consists of chords in the right hand and a simple eighth-note bass line in the left hand. The Viola, Cello, and Bass parts also play steady eighth-note accompaniments.

179

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

12

Detailed description: This page of a musical score covers measures 179 to 184. The score is for a full orchestra. The Piccolo part (measures 179-184) features a melodic line with eighth-note patterns and accents. The Oboe part (measures 179-184) has a similar eighth-note pattern. The Clarinet part (measures 179-184) plays a steady eighth-note accompaniment. The Bassoon part (measures 179-184) has a rhythmic pattern of eighth notes with accents. The Horn part (measures 179-184) plays a steady eighth-note accompaniment. The Percussion part (measures 179-184) has a rhythmic pattern of eighth notes with a '12' marking above the staff. The Piano part (measures 179-184) has a rhythmic pattern of eighth notes. The Violin I part (measures 179-184) has a melodic line with eighth-note patterns and accents. The Violin II part (measures 179-184) has a similar eighth-note pattern. The Viola part (measures 179-184) has a steady eighth-note accompaniment. The Cello part (measures 179-184) has a steady eighth-note accompaniment. The Bass part (measures 179-184) has a steady eighth-note accompaniment.

185

Picc. *tutta forza* *sec* to Flute

Ob. *tutta forza* *sec*

Cl. *tutta forza* *sec*

Bsn. *tutta forza* *sec*

Hn. *tutta forza* *sec*

Perc. **Tamb**
pick up tambourine *sec*

Pno. *tutta forza* *sec*

Vln. I *sec*

Vln. II *sec*

Vla. *sec*

Cello *sec*

Bass *sec*

13. Chorus

Allegro

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are:

- Flute**: Treble clef, 6/8 time signature, contains rests.
- Oboe**: Treble clef, 6/8 time signature, contains rests.
- Clarinet**: Treble clef, 6/8 time signature, key signature of one sharp (F#), contains rests. The text "in Bb" is written above the staff.
- Bassoon**: Bass clef, 6/8 time signature, contains rests.
- Horn**: Treble clef, 6/8 time signature, contains rests.
- Percussion**: Bass clef, 6/8 time signature, contains rests.
- Chorus**: Two staves (treble and bass clefs), 6/8 time signature. The vocal line includes the lyrics: "Vi-vat, vi-vat le To-ré - ro! Vi-vat, vi - vat le To-ré - ro! Vi-vat, vi - vat Es-ca-mil - lo! Vi-vat, vi-".
- Piano**: Grand staff (treble and bass clefs), 6/8 time signature, contains rests.
- Violin I**: Treble clef, 6/8 time signature, contains rests.
- Violin II**: Treble clef, 6/8 time signature, contains rests.
- Viola**: Alto clef, 6/8 time signature, contains rests.
- Cello**: Bass clef, 6/8 time signature, contains rests.
- Bass**: Bass clef, 6/8 time signature, contains rests.

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

vat Es-ca-mil - lo! Vi- vat! Vi - vat! Vi - vat!

p

p

p

p

p

p

16

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Bsn. *p cresc.*

Hn. *cresc.*

Perc. **Timp** *mf cresc.*

Pno.

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Detailed description: This page of a musical score covers measures 16 through 22. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds (Fl., Ob., Cl., Bsn.) and strings (Vln. I, Vln. II, Vla., Cello, Bass) all play a rhythmic pattern of eighth notes, starting in measure 16. The Flute part begins in measure 18 with a dynamic marking of *p cresc.*. The Oboe, Clarinet, and Bassoon parts begin in measure 17 with a dynamic marking of *p*, and all three have a *cresc.* marking in measure 18. The Horn part begins in measure 16 with a dynamic marking of *cresc.*. The Percussion part is silent until measure 21, where it plays a timpani roll marked **Timp** and *mf cresc.*. The Piano part is silent throughout. The Violin I, Violin II, Viola, Cello, and Bass parts all have a *cresc.* marking in measure 18.

23

Fl. *ff* *sempre ff*

Ob. *ff* *sempre ff*

Cl. *ff* *sempre ff*

Bsn. *ff* *sempre ff*

Hn. *ff*

Perc. *f*

Fra. Mer. Car. **FRASQUITA & MERCÉDÈS unis.**

Mor. **CARMEN** Vi-vat, vi-

Zun. Vi-vat, vi-

Chorus Vi-vat, vi - vat le To-ré - ro! Vi-vat, vi-

Pno. *ff*

Vln. I *ff* *sempre ff*

Vln. II *ff* *sempre ff*

Vla. *ff* *sempre ff*

Cello *ff* *sempre ff*

Bass *ff* *sempre ff*

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.
Mer.
Car.

Mor.

Zun.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

sempre ff

sempre ff

sempre ff

sempre ff

vat le To-ré - ro! Vi-vat, vi - vat Es-ca-mil - lo! Vi - vat!

vat le To-ré - ro! Vi-vat, vi - vat Es-ca-mil - lo! Vi - vat!

vat le To-ré - ro! Vi-vat, vi - vat Es-ca-mil - lo! Vi-vat, vi - vat Es-ca-mil - lo! Vi - vat!

vat le To-ré - ro! Vi-vat, vi - vat Es-ca-mil - lo! Vi - vat!

sempre ff

36

Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
Fra.
Mer.
Car.
Mor.
Zun.
Chorus
Pno.
Vln. I
Vln. II
Vla.
Cello
Bass

Vi - vat! Vi - vat! Vi - vat!

Vi - vat! Vi - vat! Vi - vat!

Vi - vat! Vi - vat! Vi - vat!

Vi - vat! Vi - vat! Vi - vat!

Vi - vat! Vi - vat! Vi - vat!

Vi - vat! Vi - vat! Vi - vat!

43

Fl. to Picc.

Ob.

Cl.

Bsn.

Hn.

Perc. G → F

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 43 through 48. The score is arranged in a system with ten staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trumpet (Tr.) and Trombone (Tbn.). The percussion (Perc.) part features a rhythmic pattern that changes from G to F in measure 48. The piano (Pno.) part provides harmonic support with chords and arpeggios. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings play melodic lines, while the brass and piano provide harmonic accompaniment. Trills (tr.) are marked in measures 45 and 46 for the Flute, Oboe, Clarinet, Bassoon, Violin I, Violin II, and Viola. The Flute part includes a 'to Picc.' instruction in measure 48. The percussion part has a 'G → F' instruction in measure 48.

14. Couplet

Allegro moderato

Piccolo *ff*

Oboe *ff*

Clarinet *in B \flat* *ff*

Bassoon *ff*

Horn *ff*

Percussion **Timp** *ff*

Piano *ff*

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

Bass *ff*

The score is for a 14-measure couplet in 3/4 time, marked **Allegro moderato**. The key signature has three flats (B-flat major or D-flat minor). The dynamics are consistently *ff* (fortissimo) throughout. The Piccolo, Violin I, Violin II, Viola, and Cello parts feature a melodic line with a sixteenth-note flourish at the beginning of each measure. The Oboe, Clarinet, Horn, and Bass parts play a rhythmic accompaniment of eighth notes. The Percussion part features a timpani roll. The Piano part provides harmonic support with chords and a bass line.

4

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 332, contains staves for twelve instruments. The Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), and Violin I (Vln. I) parts feature complex rhythmic patterns with frequent triplets and slurs. The Bassoon (Bsn.) and Horn (Hn.) parts have more sparse, rhythmic accompaniment. The Percussion (Perc.) part shows a simple rhythmic pattern. The Piano (Pno.) part consists of chords and arpeggiated figures. The Violin II (Vln. II), Viola (Vla.), and Cello parts mirror the intricate patterns of the Violin I. The Bass part provides a steady, rhythmic foundation. The score is written in a key signature of three flats and includes various musical notations such as slurs, accents, and triplet markings.

8

Picc. *3* to Flute

Ob. *3*

Cl. *3* *p*

Bsn. *3* *f* *p*

Hn. *3* *p*

Perc. *3*

Esc.

Vo - tre toast, je peux vous le ren - dre, se - ñors, se - ñors, — car a - vec
 Tout d'un coup on fait si - len - ce On fait si - len - ce, — ah, que se

Pno. *3*

Vln. I *3*

Vln. II *3*

Vla. *3* *p*

Cello *3* *f* *p*

Bass *3* *f* *p*

12

Fl. *f* *ff* *f* *ff*

Ob. *f* *ff* *f* *ff*

Cl. *f* *ff* *f* *ff*

Bsn. *f*

Hn. *ff*

Perc.

Esc. *f* *ff* *f* *ff*

les sol - dats pas - se t'il? Oui, les To - ré - ros peu-vent s'en - ten - dre Plus de cris, c'est l'in-stant! Plus de cris, c'est l'in-stant!

Pno. *f* *ff* *f* *ff*

Vln. I *f* *ff* *f* *ff*

Vln. II *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff*

Cello *f* *ff* *f* *ff*

Bass *f* *ff* *f* *ff*

15

Fl. *pp* 3 3 *cresc.* 3 3 3 *f ff*

Ob. *f ff*

Cl. 3 3 3 3 3 *f ff p*

Bsn. *f ff p* *tr*

Hn. *ff p*

Perc. *ff*

Esc. *f ff p*

Pour plai - sirs, pour pai - sirs ils ont les com-bats Le cirque est plein, c'est
 Le ta - reau s'é - lance en bon dis - sant hors du To - rill! Il s'é - lan - ce, il entre, il

Pno. *f*

Vln. I 3 3 3 3 3 *f ff* *tr*

Vln. II *f ff* *tr*

Vla. 3 3 3 3 3 *f ff p* *tr*

Cello *f ff p* *tr*

Bass *f ff p* *tr*

18

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Esc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

jour de fê - te, le cirque est plein du haut en bas Les spec ta-teurs
frap - pe! Un che-val rou - le, en-traî-nant un Pi-ca-dor "Ah, bra-vo To-ro!"

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

22

Fl. *f ff pp 3 3 cresc. 3 3 3 f*

Ob. *f ff f*

Cl. *f ff f ff*

Bsn. *f ff*

Hn. *f ff*

Perc. *f*

Esc. *f ff*

Pno. *f ff f ff*

Vln. I *f ff 3 3 3 3 3 f ff*

Vln. II *f ff 3 3 3 3 3 f ff*

Vla. *f ff 3 3 3 3 3 f ff*

Cello *f ff f ff*

Bass *f ff f ff*

per-dant la tête Les spec-ta-teurs s'in-ter-pel-lent à grand fra-cas! hur-le la fou-le Le ta-reau va, il vient, il vient et frappe en-cor! Et

25

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Esc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

p

p

p

p

p

p

p

p

A - pos - tro - phes, cris et ta - pa - ge__ Pous - sés__ jus - ques à la fu - reur__
 se - cou - ant__ ses ban - de - ril - les__ plein de - fu - reur il court, le cirque est plein de sang!__

29

Fl. *fp* *dim.*

Ob. *fp* *dim.*

Cl. *fp* *dim.*

Bsn. *mf > p* *dim.*

Hn. *fp* *dim.*

Perc.

Esc.

Pno. *f*

Vln. I *f mf* *p* *f mf*

Vln. II *f mf* *p* *f mf*

Vla. *f mf* *p* *f mf*

Cello *f mf* *p* *f mf*

Bass *mf > p* *dim.*

Car_ c'est_ la fê - te du cou-ra - - ge C'est la fê - te des gens de
 On se sauve, on fran-chit les gril - les C'est ton tour_ main-te-

32

Fl. *pp* *mf* *f*

Ob. *pp* *p* *mf* *f*

Cl. *pp* *p* *mf* *f*

Bsn. *pp* *p* *mf* *f*

Hn. *pp cresc.*

Perc. *ppp cresc.*

Esc. coeur! Al-lons! En gar - de! Al-lons! Al-

Pno. *ppp cresc.*

Vln. I *pp cresc.*

Vln. II *p cresc.*

Vla. *pp* *p* *mf* *f*

Cello *pp* *p* *mf* *f*

Bass *pp* *p* *mf* *f*

34 $\text{♩} = 112$

Fl. *pp*

Ob. *molto dim.* *pp*

Cl. *pp*

Bsn. *pp*

Hn. *molto dim.* *pp*

Perc. *molto dim.* *pp*

Esc. lons! Ah! To - ré - a - dor en gar - de!

Pno. *molto dim.*

Vln. I *molto dim.*

Vln. II *molto dim.*

Vla. *molto dim.*

Cello *molto dim.*

Bass *molto dim.*

Detailed description: This page of a musical score covers measures 34 to 37. It features a full orchestral ensemble and a vocal soloist. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Cello, Bass) are marked with *molto dim.* and *pp* (pianissimo) dynamics. The percussion part also includes *molto dim.* and *pp*. The vocal line, for the Esc. (Escarabajo), has lyrics in French: "lons! Ah! To - ré - a - dor en gar - de!". The piano accompaniment (Pno.) is also marked *molto dim.*. The tempo is indicated as $\text{♩} = 112$. The score is written in a key signature of three flats (B-flat major or D-flat minor).

38

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Esc.

To - ré - a dor, To - ré - a - dor! Et son - ge bien, oui songe en com - bat - tant

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p espr.

pp

pp

pp

pp

pp

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Esc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

qu'un oeil noir te re-gar - - de Et que l'a-mour t'at-tend, To - ré - a - dor

pp³

pp

pp³

pp³

ppp

46 **suivez**

a tempo

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. **Trgl**
f

Fra. Mer
To - ré - a-dor_ en gar - de!_

Car.
To - ré - a-dor_ en gar - de!_

Esc.
L'a-mour, l'a-mour t'at - tend_

MORALÈS & ZUNIGA
with tenors
To - ré - a-dor_ en gar - de!_

Chorus

Pno. *f*

Vln. I pizz. arco *f*

Vln. II pizz. arco *f*

Vla. pizz. arco *f*

Cello pizz. arco *f*

Bass pizz. *f*

50

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra. Mer

Car.

Esc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

to Picc.

pp

pp

pp

p espr.

To - ré - a dor, — To - ré - a-dor! — Et son-ge bien, oui

To - ré - a dor, — To - ré - a-dor! — En com - bat - tant — son - ge

Et son-ge bien, oui son-ge en com-bat-tant —

To - ré - a dor, — To - ré - a-dor! — En com - bat -

Et son - ge bien, oui, son-ge en com -

pp

pp

pp

pp

pp

54

Picc. *pp* ³

Ob. *pp*

Cl. *pp* ³

Bsn. *pp* ³

Hn.

Perc.

Fra. Mer
 songe en com-bat-tant — qu'un oeil noir te re - gar - de Et — que l'a-mour t'at - tend, To - ré-a-

Car.
 qu'un oeil noir te re - garde Et que l'a - mour

Esc.
 qu'un oeil noir te re - gar - - de Et — que l'a-mour t'at - tend, To - ré-a - dor —

Chorus
 tant, — oui, son - ge — que l'a - - mour

Pno. *ppp*

Vln. I

Vln. II

Vla.

Cello

Bass

58

1. **rall.** 2.

Picc. *ppp* *ff* *pp*

Ob. *ppp* *ff* *pp*

Cl. *ppp* *ff* *pp*

Bsn. *ppp* *ff* *pp*

Hn. *ppp* *ff* *pp*

Perc. **Timp** *ppp* *ff*

Fra. Mer
dor L'a mour, l'a-mour t'at - tend tend L'a mour! L'a-mour!

Car.
L'a mour, l'a-mour t'at - tend tend

Esc.
L'a mour, l'a-mour t'at - tend tend L'a - mour! L'a -

Chorus
t'at - tend tend
mour t'at - tend tend

Pno. *ff*

Vln. I *pizz.* *ff* *arco* *pizz.*

Vln. II *pizz.* *ff* *arco* *pizz.*

Vla. *pizz.* *ff* *arco* *pizz.*

Cello *pizz.* *ff* *arco* *pizz.*

Bass *pizz.* *ff* *arco* *pizz.*

ff

62

a tempo

Picc. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc. *mf* *f*

Fra. Mer **BOTH (unis.)**
To - ré - a - dor! To - ré - a - dor!

Car. L'a-mour! To - ré - a - dor! To - ré - a - dor!

Esc. mour! L'a - mour! To - ré - a - dor! To - ré - a - dor!

Chorus To - ré - a - dor! To - ré - a - dor!

Pno. *f* *ff*

Vln. I arco *pp* arco *f* *ff*

Vln. II *pp* arco *f* *ff*

Vla. *pp* arco *f* *ff*

Cello *pp* arco *f* *ff*

Bass *pp* *f* *ff*

66

Picc. *fff* *tr* to Flute

Ob. *fff* *tr*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Perc. *fff* C → E
F → B

Fra. Mer *unis.*
L'a - mour__ t'at tend!_____

Car. L'a - mour__ t'at tend!_____

Esc. L'a - mour__ t'at tend!_____

Chorus L'a - mour__ t'at tend!_____

Pno. *fff* *tr*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Cello *fff*

Bass *fff*

14A. Escamillo's Exit

Allegro moderato

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Flute:** *f*
- Oboe:** *f*
- Clarinet:** *f* (marked **in A**)
- Bassoon:** *f*
- Horn:** *f* (ending with *p espr.*)
- Percussion:** **Timp**, *f*
- Piano:** *f* (ending with *p*)
- Violin I:** *f* (ending with *p espr.*)
- Violin II:** *f* (ending with *p espr.*)
- Viola:** *f* (ending with *p espr.*)
- Cello:** *f* (ending with *p espr.*)
- Bass:** *f* (ending with *p*)

6

Fl. *p espr.*

Ob.

Cl. *p espr.*

Bsn. *p espr.*

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

3

3

3

3

3

3

10

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *pp*

Hn.

Perc. *pp*

Pno.

Vln. I *dim.*

Vln. II *dim.*

Vla.

Cello *dim.*

Bass *dim.*

Detailed description: This page of a musical score covers measures 10 through 14. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is arranged for a full orchestra. The Flute (Fl.) part begins with a triplet of eighth notes in measure 10, followed by a series of eighth notes and rests. The Oboe (Ob.) part has a similar rhythmic pattern, starting with a rest in measure 10. The Clarinet (Cl.) part also features a triplet in measure 10. The Bassoon (Bsn.) part has a melodic line in measure 10 and a *pp* dynamic marking in measure 14. The Horn (Hn.) part has a long, sustained note in measure 10. The Percussion (Perc.) part has a rhythmic pattern of eighth notes starting in measure 11, with a *pp* dynamic marking. The Piano (Pno.) part has a complex texture with triplets and chords. The Violin I (Vln. I) and Violin II (Vln. II) parts have a melodic line with triplets in measure 10 and a *dim.* dynamic marking in measure 14. The Viola (Vla.) part has a melodic line with triplets in measure 10. The Cello part has a melodic line with triplets in measure 10 and a *dim.* dynamic marking in measure 14. The Bass part has a melodic line with triplets in measure 10 and a *dim.* dynamic marking in measure 14.

15

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn.

Perc. E → D \flat
B → A \flat

Pno.

Vln. I *ppp* pizz.

Vln. II *ppp* pizz.

Vla. *ppp* pizz.

Cello *pp* *ppp* pizz.

Bass *pp* *ppp* pizz.

15. Quintet

Allegro vivo

Flute *p* *pp*

Oboe *pp* *pp*

Clarinet *in B \flat* *pp* *pp*

Bassoon *pp* *pp*

Horn *pp*

Percussion

Frisquita

Mercèdès Est
Est el - le bon-ne, di - tes nous?

Dancairo Nous a-vons en tête une af - fai - re

Piano

Violin I *pizz.* *pp*

Violin II *pizz.* *pp*

Viola *pizz.* *pp*

Cello *pizz.* *pp*

Bass *pizz.* *pp*

9

Fl. *pp*

Ob. *pp*

Cl.

Bsn. *pp*

Hn. *pp*

Fra. el - le bon-ne, di - tes nous?

Rem. Oui,

Dan. Elle est ad-mi - ra - ble, ma chè - re Mais nous a-vons be soins de vous

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

17

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

Fra. De nous? De nous? Quoi! Vous a -

Mer. De nous? De nous? Quoi! Vous a -

Car. De nous? De nous? Quoi! Vous a -

Rem. nous a-vons besoins de vous De vous! De vous! Oui, nou a -

Dan. De vous! De vous! Oui, nou a -

Pno.

Vln. I arco *p* *p* *f*

Vln. II arco *p* *p* *f*

Vla. arco *p* *p* *f*

Cello arco *p* *p* *f*

Bass *f*

24

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

Fra. *p* *f*
 vez_ be - soin de nous? De nous? De nous? Quoi! Vous a -

Mer. *p* *f*
 vez_ be - soin de nous? De nous? De nous? Quoi! Vous a -

Car. *p* *f*
 vez be - soin de nous? De nous? De nous? Quoi! Vous a -

Rem. *p* *f*
 vons be - soin de vous De vous! De vous! Oui, nou a -

Dan. *p* *f*
 vons be - soin de vous De vous! De vous! De vous! Oui, nou a -

Pno.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Cello *p* *f*

Bass *p* *f*

32

Fl.

Ob.

Cl.

Bsn.

Hn.

Fra.

Mer.

Car.

Rem.

Dan.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

vez — be — soin de nous?

vez — be — soin de nous?

vez be — soin de nous?

vons be — soin de vous Car nous l'a — vou — ons_ hum-ble-ment et fort res — pec — tu —

vons be — soin de vous Car nous l'a — vou — ons_ hum-ble-ment et fort res — pec — tu —

sf *p* *sf* *p* *sf* *p* *sf* *p*

p *p* *p* *p*

41

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Rem. *unis.*
Dan. -eu-se-ment Oui, nous l'a - vou - ons hum - ble - ment Quand il s'a-git de

Pno.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Cello *p* *pp*

Bass

49

Fl.

Ob.

Cl.

Bsn.

Hn.

Rem.
Dan.

trom-pe-rie, de du-pe-rie, de vo-le-rie Il est tou-jours bon, sur ma foi d'a-voir les fem - mes a-vec soi

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

56

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp* *pp*

Hn. *pp* *pp*

Fra. Quoi! Sans nous ja-mais rien de bien, sans

Mer. Quoi! Sans nous ja-mais rien de bien, sans

Car. Quoi! Sans nous ja-mais rien de bien, sans

Rem. Et sans el - les, mes tou-tes belles, on ne fait ja - mais rien de bien

Dan. Et sans el - les, mes tou-tes belles, on ne fait ja - mais rien de bien

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

62

Fl. *pp* *pp*

Ob. *pp* *pp*

Cl. *pp* *pp*

Bsn. *pp*

Hn. *pp*

Fra. nous, quoi, ja - mais rien de bien Si fait, je suis de cet a-vis

Mer. nous, quoi, ja - mais rien de bien Si fait, je suis de cet a-vis

Car. nous, quoi, ja - mais rien de bien Si fait, je suis de cet a-vis

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

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

Pno. *ppp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp* *pp*

69

Fl. *sf* *pp*

Ob. *sf* *pp*

Cl. *sf*

Bsn. *sf*

Hn. *sf* *pp*

Fra.
Si fait, je suis de cet a-vis Si fai, vrai ment, je suis de cet a-vis Quand il s'a - git _____

Mer.
Si fait, je suis de cet a-vis Si fai, vrai ment, je suis de cet a-vis Quand il s'a-git de

Car.
Si fait, je suis de cet a-vis Si fai, vrai ment, je suis de cet a-vis Quand il s'a-git de

Rem.
cet a-vis? Vrai ment, n'ê - tes vous pas de cet a-vis? Quand il s'a - git _____

Dan.
cet a-vis? Vrai ment, n'ê - tes vous pas de cet a-vis? Quand il s'a - git _____

Pno.

Vln. I *sf* *pp*

Vln. II *sf* *pp*

Vla. *sf* *pp*

Cello *sf* *pp*

Bass

77

Fl.

Ob.

Cl.

Bsn.

Hn.

Fra.

Mer.

Car.

Rem.

Dan.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

de — vo - le - ri - e Il est tou-jours bon, sur ma foi d'a-voir les fem - mes a-vec soi

trom-pe-rie, de du-pe-rie, de vo-le-rie Il est tou-jours bon, sur ma foi d'a-voir les fem - mes a-vec soi

trom-pe-rie, de du-pe-rie, de vo-le-rie Il est tou-jours bon, sur ma foi d'a-voir les fem - mes a-vec soi

de — vo - le - ri - e Il est tou-jours bon, sur ma foi d'a-voir les fem - mes a-vec soi

de — vo - le - ri - e Il est tou-jours bon, sur ma foi d'a-voir les fem - mes a-vec soi

pp

pp

pp

84

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Fra. Et sans el - les, les tou-tes belles, on ne fait ja - mais rien de bien Et sans el - les, les tou-tes belles, on

Mer. Et sans el - les, les tou-tes belles, on ne fait ja - mais rien de bien Et sans el - les, les tou-tes belles, on

Car. Et sans el - les, les tou-tes belles, on ne fait ja - mais rien de bien Et sans el - les, les tou-tes belles, on

Rem. Et sans el - les, les tou-tes belles, on ne fait ja - mais rien de bien Et sans el - les, les tou-tes belles, on

Dan. Et sans el - les, les tou-tes belles, on ne fait ja - mais rien de bien Et sans el - les, les tou-tes belles, on

Pno. *pp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

90

Fl. *p* *pp*

Ob. *pp*

Cl. *p* *pp*

Bsn. *pp*

Hn. *pp*

Fra. ne fait ja-mais rien de bien Oui, quand il s'a-git de trom-pe-rie, de du-pe-rie, de vo-le-rie, il est tou

Mer. ne fait ja-mais rien de bien Oui, quand il s'a-git de trom-pe-rie, de du-pe-rie, de vo-le-rie, il est tou

Car. ne fait ja-mais rien de bien Oui, quand il s'a-git de trom-pe-rie, de du-pe-rie, de vo-le-rie, il est tou

Rem. ne fait ja-mais rien de bien Oui, quand il s'a-git de trom-pe-rie, de du-pe-rie, de vo-le-rie, il est tou

Dan. ne fait ja-mais rien de bien Oui, quand il s'a-git de trom-pe-rie, de du-pe-rie, de vo-le-rie, il est tou

Pno. *pp*

Vln. I pizz. *pp*

Vln. II pizz. *pp*

Vla. pizz. *pp*

Cello pizz. *pp*

Bass *p* *pp*

97

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Fra. *f*

Mer. *f*

Car. *f*

Rem. *f*

Dan. *f*

Pno. *f*

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco

Cello *f* arco

Bass *f* arco

jours bon, sur ma foi, d'a-voir les fem-mes a - vec soi Oui, sur ma foi,

jours bon, sur ma foi, d'a-voir les fem-mes a - vec soi Sur ma foi, sur

jours bon, sur ma foi, d'a-voir les fem-mes a - vec soi Sur ma foi, sur

jours bon, sur ma foi, d'a-voir les fem-mes a - vec soi Sur ma foi, sur

jours bon, sur ma foi, d'a-voir les fem-mes a - vec soi Sur ma foi, sur

105

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. **Timp**
f

Fra.

Mer.

Car.

Rem.

Dan.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

oui, sur ma foi — il faut a — voir —

ma foi il est tou-jours, tou-jours bon d'a — voir —

ma foi il est tou-jours, tou-jours bon d'a — voir —

ma foi il est tou-jours, tou-jours bon d'a — voir —

ma foi il est tou-jours, tou-jours bon d'a — voir —

112 **suivez** **a tempo**

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Bsn. *ff* *p*

Hn. *ff* *p*

Perc.

Fra. les fem-mes a - vec soi! Quand vous vou

Mer. les fem-mes a - vec soi!

Car. les fem-mes a - vec soi!

Rem. les fem-mes a - vec soi!

Dan. les fem-mes a - vec soi! C'est dit, a-lors Vous par-ti - rez?

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

120

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Fra. *dre*
rez

Mer. *Quand vous vou-drez*

Car. *Ah, — per-met*

Dan. *Mais tout de sui - te*

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

128

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

tez! Per-met- tez! S'il vous plait de par - tir, par - tez Mais___ je ne suis

p

pp

pp

pp

pp

pp *leggiere*

pp *leggiere*

pp

pizz.

pp

pizz.

pp

137

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Rem.

Dan.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pas du vo - ya - ge Je ne pars pas, je ne pars pas

Car - men, mon a - mour, tu vien -

Car - men, mon a - mour, tu vien -

pp

pp

pp

pp

pp legg.

f

f

f

arco

f

arco

f

pp

pp

pp

pp legg.

pp legg.

146

Fl. *p* *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Rem. dras et tu n'au - ras pas le cou - rage De nous lais - ser dans l'em - ba -

Dan. dras et tu n'au - ras pas le cou - rage De nous lais - ser dans l'em - ba -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

154

Fl.

Ob.

Cl.

Bsn.

pp

Hn.

Fra.

Mer.

Car.

Rem.

Dan.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ah, ma Car - men, tu vien - dras

Ah, ma Car - men, tu vien - dras

Je ne pars pas, je ne pars pas, je ne pars pas, je ne pars pas!

ras

ras Mais, au moins, la rai

162

Fl. *cresc.* *mf* *cresc.*

Ob. *pp cresc.* *mf* *cresc.*

Cl. *cresc.* *mf* *cresc.*

Bsn. *cresc.* *mf* *cresc.*

Hn. *cresc.* *mf* *cresc.*

Fra. La rai-son, la rai

Mer. La rai-son, la rai-son, la rai-son, la rai

Rem. La rai-son, la rai-son, la rai

Dan. son Car-men, tu la di-ras La rai

Pno. *cresc.* *mf* *cresc.*

Vln. I *cresc.* *mf* *cresc.*

Vln. II *cresc.* *mf* *cresc.*

Vla. *cresc.* *mf* *cresc.*

Cello *cresc.* *mf* *cresc.*

Bass *cresc.* *mf* *cresc.*

170

Fl. *f ff pp*

Ob. *f ff pp*

Cl. *f ff pp*

Bsn. *f ff*

Hn. *f ff*

Fra. son! _____ Vo-yons!

Mer. son! _____ Vo-

Car. Je la di - rai cer - tai - ne - ment_

Rem. son! _____ Vo-yons!

Dan. son! _____ Vo-yons!

Pno. *f ff*

Vln. I *f ff p pp*

Vln. II *f ff p pp*

Vla. *f ff p pp*

Cello *f ff*

Bass *f ff*

179

Fl. *p* *pp*

Ob. *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn.

Fra.

Mer. yons! Eh bien?

Car. La rai - son, c'est qu'en ce mo - ment... Eh bien?

Rem. Eh bien?

Dan. Eh bien?

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass

188 **très retenu**

a tempo

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Fra. El - le dit qu'elle est a-mou-

Mer. El - le dit qu'elle est a-mou-

Car. Je suis a-mou - reu - se!

Rem. Qu'a t-el-le dit?

Dan. Qu'a t-el-le dit? Qu'a t-el-le dit?

Pno. *f*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Cello *pp* *f* (enh.)

Bass *f* (enh.)

196

Fl. *f* 3 3

Ob. *f*

Cl. *f*

Bsn. *f* 3 3

Hn. *f* *p* *dim.* *pp*

Fra. reu-se a-mou-reu - se!

Mer. reu-se a-mou-reu - se!

Car. Oui, a-mou-reu - se!

Rem. A-moureuse, a-mou-reu - se!

Dan. A-moureuse, a-mou-reu - se! Vo-yons, Car-men, sois sé-ri-eu-se

Pno. *f*

Vln. I 3 3 3

Vln. II *p* *dim.* *pp*

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

Cello *p* *dim.* *pp*

Bass *p* *dim.* *pp*

suivez

a tempo ma poco ritenuto

205

Fl. *pp* *pp*

Ob. *pp*

Cl. *pp* *pp*

Bsn. *pp*

Hn. *ppp*

Car. *ppp*

Rem. La cho - se, cer - tes, nous é - tonne, mais

Dan. La cho - se, cer - tes, nous é - tonne, mais

Pno.

Vln. I *ppp* *pp* *pp* *pp* *pp*

Vln. II *ppp* *pp* *pp* *pp* *pp*

Vla. *ppp* *pp* *pp* *pp* *pp*

Cello *ppp* *pp* *pp* *tr* *pp*

Bass *ppp*

pizz. *arco*

pizz. *arco*

pizz. *arco*

pizz. *arco*

pizz. *arco*

216

Fl.

Ob.

Cl.

Bsn.

Hn.

Rem. Dan.

unis.
ce n'est pas le pre-mierjour OÙ vous au - rez su, ma mi-gnon-ne, fai - re mar-cher de front le de-

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

227

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Rem. Dan.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

voir_ Le de - voir_ et l'a - mour_ Fai-re mar-cher le de-voir et l'amour

Mes

mf *pp* *aussi pp que possible*

3

6/16

Detailed description: This page of a musical score covers measures 227 to 232. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, and Cor Anglais) is mostly silent, with a *pp* (pianissimo) note in the final measure for Oboe, Clarinet, Bassoon, and Horn. The Carillon (Car.) plays a single note in the final measure, labeled 'Mes'. The vocal soloist (Rem. Dan.) sings the lyrics 'voir_ Le de - voir_ et l'a - mour_ Fai-re mar-cher le de-voir et l'amour' across measures 227-231. The piano accompaniment (Pno.) is silent. The string section (Violins I and II, Viola, Cello, and Bass) provides accompaniment with dynamic markings of *mf* and *pp*. A triplet of eighth notes is marked with a '3' in the Cello part in measure 232. The score concludes in measure 232 with a 6/16 time signature and the instruction 'aussi pp que possible'.

237

Fl.

Ob. *pp*

Cl. *pp*

Bsn. *pp* *tr*

Hn. *pp*

Car. a - mis, je sa - rais fort aise de par - tir a - vec vous ce soir Mais

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

245

Fl. *pp* *mf*

Ob. *pp* *mf*

Cl. *pp* *mf*

Bsn. *mf*

Hn. *pp*

Car. cet - te fois, ne vous dé - plai - se Il fau - dra que l'a - mour passe a -

Pno.

Vln. I

Vln. II

Vla.

Cello *pp* *mf*

Bass

Tempo 1

254

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *pp*

Car.
vant le de - voir ce soir l'amour passe a-vant le de - voir

Dan.
Ce n'est pas là ton der-nier mot?—

Pno. *ppp*

Vln. I *p*

Vln. II *pp*

Vla. *pp*

Cello *p dim.* *pp*

Bass *arco* *pp*

263

Fl. *p cresc.* *f*

Ob. *f*

Cl. *pp cresc.* *f*

Bsn. *pp cresc.* *f*

Hn. *f*

Fra. Il faut ve - nir, Car men! —

Mer. Il faut ve - nir, Car men! —

Car. Ab - so - lu - ment!

Rem. Il faut que tu te lais - ses at - ten - drir Il faut ve - nir, Car men! —

Dan. Il faut ve - nir, Car men! —

Pno. *cresc.* *f*

Vln. I *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Bass *cresc.* *f*

271

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Bsn. *dim.*

Hn. *dim.*

Fra. Il faut ve - nir! Pour notre af - fai - re c'est ne - ces - sai - re

Mer. Il faut ve - nir! Pour notre af - fai - re c'est ne - ces - sai - re

Rem. Il faut ve - nir! Pour notre af - fai - re c'est ne - ces - sai - re Car en - tre

Dan. Il faut ve - nir! Pour notre af - fai - re c'est ne - ces - sai - re Car en - tre

Pno. *dim.*

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Cello *dim.*

Bass *dim.*

278

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra. Mer.

Car.

Rem.

Dan.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p dim.

pppp

unis.

Car en - tre nous...

Quant à ce - la, je l'ad - mets a - vec

nous...

nous...

p

pp

ppp

p

pp

ppp

285

Fl. *ppp* *pp*

Ob. *ppp* *pp*

Cl. *ppp* *pp*

Bsn. *ppp* *pp*

Hn. *ppp* *pp*

Perc.

Fra. Mer. *ppp* *pp*
 Quand il s'a-git de trom-pe-rie, de du-pe-rie, de vo-le-rie Il est tou-jours bon, sur ma foi

Car. *ppp* *pp*
 vous _____ Quand il s'a-git de trom-pe-rie, de du-pe-rie, de vo-le-rie Il est tou-jours bon, sur ma foi

Rem. *ppp* *pp*
 Quand il s'a-git de trom-pe-rie, de du-pe-rie, de vo-le-rie Il est tou-jours bon, sur ma foi

Dan. *ppp* *pp*
 Quand il s'a-git de trom-pe-rie, de du-pe-rie, de vo-le-rie Il est tou-jours bon, sur ma foi

Pno.

Vln. I *ppp* *pp* pizz.

Vln. II *pp* pizz.

Vla. *ppp* *ppp* pizz.

Cello *pp* pizz.

Bass *pp* *pp* pizz.

292

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Fra. d'a-voir les fem - mes a-vec soi Et sans el - les, les tou-tes belles, on ne fait ja - mais rien de bien

Mer. d'a-voir les fem - mes a-vec soi Et sans el - les, les tou-tes belles, on ne fait ja - mais rien de bien

Car. d'a-voir les fem - mes a-vec soi Et sans el - les, les tou-tes belles, on ne fait ja - mais rien de bien

Rem. d'a-voir les fem - mes a-vec soi Et sans el - les, les tou-tes belles, on ne fait ja - mais rien de bien

Dan. d'a-voir les fem - mes a-vec soi Et sans el - les, les tou-tes belles, on ne fait ja - mais rien de bien

Pno. *pp*

Vln. I arco *p*

Vln. II arco *p*

Vla. arco *p*

Cello *p*

Bass arco *p*

298

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p* *pp*

Fra.
Et sans el - les, les tou tes belles, on ne fait ja-mais rien de bien Oui, quand il s'a - git de trom pe - rie, de du - pe

Mer.
Et sans el - les, les tou tes belles, on ne fait ja-mais rien de bien Oui, quand il s'a - git de trom pe - rie, de du - pe

Car.
Et sans el - les, les tou tes belles, on ne fait ja-mais rien de bien Oui, quand il s'a - git de trom pe - rie, de du - pe

Rem.
Et sans el - les, les tou tes belles, on ne fait ja-mais rien de bien Oui, quand il s'a - git de trom pe - rie, de du - pe

Dan.
Et sans el - les, les tou tes belles, on ne fait ja-mais rien de bien Oui, quand il s'a - git de trom pe - rie, de du - pe

Pno. *pp*

Vln. I *p* *pp* pizz.

Vln. II *p* *pp* pizz.

Vla. *p* *pp* pizz.

Cello *p* *pp* pizz.

Bass *p* *pp*

305

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Fra. *f*
 rie, de vo - le - rie, il est tou jours bon, sur ma foi, d'a-voir les fem-mes a - vec soi Oui, sur ma foi, _____

Mer. *f*
 rie, de vo - le - rie, il est tou jours bon, sur ma foi, d'a-voir les fem-mes a - vec soi Sur

Car. *f*
 rie, de vo - le - rie, il est tou jours bon, sur ma foi, d'a-voir les fem-mes a - vec soi Sur

Rem. *f*
 rie, de vo - le - rie, il est tou jours bon, sur ma foi, d'a-voir les fem-mes a - vec soi Sur

Dan. *f*
 rie, de vo - le - rie, il est tou jours bon, sur ma foi, d'a-voir les fem-mes a - vec soi Sur

Pno. *f*

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco

Cello *f* arco

Bass *f* arco

313

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.

Mer.

Car.

Rem.

Dan.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

oui, sur ma foi — il faut a - voir —

ma foi, sur ma foi il est tou-jours, tou-jours bon d'a - voir —

ma foi, sur ma foi il est tou-jours, tou-jours bon d'a - voir —

ma foi, sur ma foi il est tou-jours, tou-jours bon d'a - voir —

ma foi, sur ma foi il est tou-jours, tou-jours bon d'a - voir —

f

321

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.

Mer.

Car.

Rem.

Dan.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

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

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

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

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

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

ff

ff

ff

ff

ff

f

tr.

330

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Fra. *soi!*

Mer. *soi!*

Car. *soi!*

Rem. *soi!*

Dan. *soi!*

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Db → D^b
Ab → G

16. Song

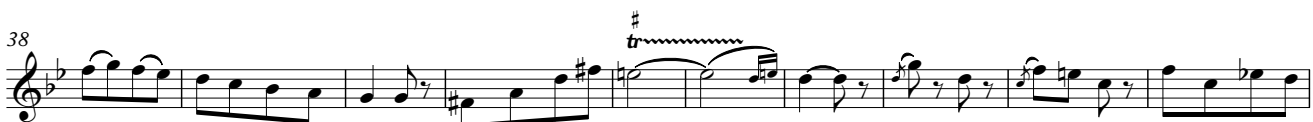
Allegro moderato

Don José  Hal-te là! Qui va là? Dra-gon d'Al-ca - la!__ OÙ t'en vas tu par là, Dra-gon_d'Al-ca - la?__ Moi, je m'en vais

José  fair - re__ mor-dre la pous - siè - re À mon ad-ver - sair - re__ S'il en est ain-si pas-sez, mon a-

José  mi Af-fai-re d'hon - neur, af - fai - re de coeur,pour nous tout est là__ Dra-gons d'Al-ca - la! *Dialogue*

José  Hal-te là! Qui va là? Dra-gon d'Al-ca - la!__ OÙ t'en vas tu par là, Dra-gon_d'Al-ca - la?__ Ex-act et fi-

José  dè - le, je vais où m'ap-pel-le L'a-mour de ma bel - le__ S'il en est ain-si pas-sez, mon a-

José  mi Af-fai-re d'hon - neur, af - fai - re de coeur,pour nous tout est là__ Dra-gons d'Al-ca - la!

17. Duet

Allegretto **Recit**

Flute *pp*³

Oboe *pp*³ to Cor

Clarinet *pp* in B \flat

Bassoon *pp*

Horn

Percussion

Carmen Je vais dan-ser en votre hon-neur et vous ver-rez, sei-

Piano

Violin I *mf* pizz.

Violin II *mf* pizz.

Viola *mf* pizz.

Cello *mf* pizz.

Bass *mf* pizz.

5

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

génieur, com-ment je sais moi même ac-com-pa-gner ma dan-se Met-tez vous là, Don Jo-

arco *p*

arco *p*

arco *p*

arco *p*

arco *p*

Allegro moderato

9

Fl.

Cor

Cl.

Bsn.

Hn.

Perc. **Castanets**
mf

Car.
sé_ Je com-men - ce! La_ la_ la_ la_ la_ la_

Pno.

Vln. I
mf > p pizz. *f* *pp*

Vln. II
mf > p pizz. *f* *pp*

Vla.
mf > p pizz. *f* *pp*

Cello
mf > p pizz. *f* *pp*

Bass
mf > p pizz. *f* *pp*

16

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

la la La la la la la la la

Detailed description: This page of a musical score covers measures 16 through 20. The score is for a large ensemble including woodwinds, brass, percussion, piano, and strings. The key signature is B-flat major (two flats). The time signature is 4/4. The woodwinds (Flute, Cor Anglais, Clarinet, Bassoon) and Horn are mostly silent in these measures. The Percussion part features a rhythmic pattern of eighth and sixteenth notes. The Carillon part has a melodic line with lyrics 'la la La la la la la la la'. The Piano part is silent. The string section (Violin I, Violin II, Viola, Cello, Bass) provides harmonic support with simple rhythmic patterns.

21

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

La la la la la La

Detailed description: This page of a musical score covers measures 21 through 25. The score is for a full orchestra and includes a vocal soloist. The woodwind section (Flute, Cor Anglais, Clarinet, Bassoon, Horn) is mostly silent, indicated by whole rests. The Percussion part features a rhythmic pattern of eighth and sixteenth notes. The Clarinet part has a melodic line with lyrics 'La la la la la La' underneath. The Piano part is silent. The string section (Violins I and II, Viola, Cello, Bass) provides harmonic support with sustained notes and rhythmic patterns.

26

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp quasi tromba

con sord.

pp

la la la la La la la la

pp

pp

pp

pp

pp

31

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Car.

la la la la La la la la la la

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 31 to 35. The score is for a large ensemble. The Flute (Fl.) part is mostly silent, indicated by rests. The Cor Anglais (Cor) part has a melodic line with eighth and sixteenth notes. The Clarinet (Cl.) and Bassoon (Bsn.) parts are also silent. The Horn (Hn.) part plays a rhythmic pattern of eighth notes. The Percussion (Perc.) part has a simple rhythmic accompaniment. The Clarinet (Car.) part has a melodic line with lyrics: 'la la la la La la la la la la'. The Piano (Pno.) part is silent. The Violin I (Vln. I) and Violin II (Vln. II) parts play a simple rhythmic pattern. The Viola (Vla.) part plays a simple rhythmic pattern. The Cello and Bass parts play a simple rhythmic pattern.

36

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Car.

la la La la

José

At-tends un peu, Car - men! Rien qu'un mo ment, ar-rê - te

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

41

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Car.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Et pour-quoi, s'il te plait?

Il me sem-ble là- bas... Oui, ce sont nos clai-rons qui son-nent la re

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

61

Fl.

Cor *mf dim.* *p*

Cl.

Bsn.

Hn. *mf dim.* *p*

Perc.

Car.
 La _____ la

José
 Tu ne m'as pas com-pris, Car-men C'est la re-trai-te Il faut que moi, je rentre au quar-tier pou l'ap

Pno.

Vln. I *mf dim.* *p*

Vln. II *mf dim.* *p*

Vla. *mf dim.* *p*

Cello *mf dim.* *p*

Bass *mf dim.* *p*

Detailed description: This is a page of a musical score, page 61, numbered 409 in the top right corner. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a vocal line for José and several instrumental parts. The instruments include Flute (Fl.), Cor Anglais (Cor), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Clarinet (Car.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line for José has the lyrics: "Tu ne m'as pas com-pris, Car-men C'est la re-trai-te Il faut que moi, je rentre au quar-tier pou l'ap". The instrumental parts for Cor, Hn., Vln. I, Vln. II, Vla., Cello, and Bass all begin with a dynamic marking of *mf dim.* and end with a dynamic marking of *p*. The Flute part is mostly rests. The Percussion part has a simple rhythmic pattern. The Car. part has a melodic line with the lyrics "La _____ la". The Pno. part is mostly rests.

Très lent

66

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Car.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

to Oboe

ppp

Au quar-tier... pour l'ap-pel...

pel

pp

pp

pp

pp

pp

pp

71 Allegretto moderato

Fl. *ff* *f* *tr*

Ob. *ff* *f*

Cl. *ff* *f* *tr*

Bsn. *f* *ff* *f* *tr*

Hn. senza sord. *f* *ff* *f*

Perc. **Timp** *ff* *f*

Car. Ah, j'é-tais vrai-ment trop bê - te! Ah, j'é-tais vrai-ment trop bê - te! Je

Pno. *ff* *f*

Vln. I arco *ff* *f* *p*

Vln. II arco *ff* *f* *p*

Vla. arco *ff* *f* *p*

Cello arco *ff* *f* *p*

Bass arco *ff* *f* *p*

76

Fl. *p*

Ob. *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

Perc.

Car. *p* *mf*
 me met-tais en qua-tre et jefai-sais des frais, ou jefai-sais des frais pour amu-ser mon-sieur Je chan-tais!

Pno.

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Vla.

Cello *pizz.* *arco* *p* *mf*

Bass *pizz.* *p* *mf*

81

Fl. *f* *p*

Ob. *f*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f*

Perc.

Car. *f* *p* *mf* *p*

Je dan-sais! Je crois, Dieu me par don-ne, qu'un peu plus_ je l'ai - mais!_ Ta-ra ta - ta! C'est le clai-ron qui

Pno.

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Cello *f* *p* *mf* *p*

Bass *p*

Detailed description: This is a page of a musical score, page 81. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), a Percussion (Perc.) part, a Clarinet in C (Car.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and Clarinet in C play a rhythmic pattern of eighth notes, with dynamics ranging from forte (f) to piano (p). The strings play a sustained harmonic accompaniment, with dynamics ranging from piano (p) to mezzo-forte (mf). The Clarinet in C has a melodic line with triplets and lyrics: "Je dan-sais! Je crois, Dieu me par don-ne, qu'un peu plus_ je l'ai - mais!_ Ta-ra ta - ta! C'est le clai-ron qui". The score is in 2/4 time and the key signature has one sharp (F#).

87

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

son-ne Ta-ra-ta - ta! Il part! Il est par - ti! Va t'en donc, ca - na -

mf *p* *pp*

mf *p* *pp*

mf *p* *pp*

mf *p* *pp*

p *pp*

arco

arco

arco

arco

arco

pp

Un peu retenu

95

Fl. *ff* *ff*

Ob. *ff* *ff*

Cl. *ff* *ff* *pp*

Bsn. *ff* *ff* *pp*

Hn. *ff* *ff* *pp*

Perc. **Timp** *ff*

Car. *ff* *ff*

et va t'en, mon gar-çon, va t'en! re-tourne à ta ca-ser - - - ne!

José C'est mal à toi, Car

Pno. *ff* *ff*

Vln. I *ff* *ff* *ff*

Vln. II *ff* *ff* *ff*

Vla. *ff* *ff* *ff*

Cello *ff* *ff* *ff* *p espr.*

Bass *ff* *ff* *ff*

101

Fl.

Ob.

Cl. *pp*

Bsn.

Hn.

Perc.

José
men_ de te mo-quer de moi Je souf-fre de par-tir car ja-mais, ja-mais fem-me,

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp* pizz.

Bass *pp* pizz.

Detailed description: This is a page of a musical score, page 101. It features a vocal line for a character named José and an orchestral accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 7/7 time signature. The lyrics are: "men_ de te mo-quer de moi Je souf-fre de par-tir car ja-mais, ja-mais fem-me,". The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Clarinet part has a triplet of eighth notes starting in the second measure, marked *pp*. The Violin I, Violin II, and Viola parts have long, sustained notes starting in the second measure, also marked *pp*. The Cello and Bass parts have pizzicato accompaniment, with the Cello marked *pp* and the Bass marked *pp*. The Piano part is mostly silent. The Percussion part is also silent.

108

Fl. *p*

Ob. *p*

Cl. *3*

Bsn. *p*

Hn.

Perc.

José
ja-mais femme a-vant toi, non, non, ja - mais, — ja - mais femme a-vant toi aus-si pro - fon-dé-ment n'a-

Pno.

Vln. I

Vln. II

Vla.

Cello *arco*

Bass

Tempo 1

115

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Car. Ta-ra-ta - ta! Mon Dieu, c'est la re-trai - te! Ta-ra-ta - ta! Je vais être en re

José
vait trou-blé mon â - me

Pno.

Vln. I *pizz.* *mf* *p* *mf* *p*

Vln. II *pizz.* *mf* *p* *mf* *p*

Vla. *pizz.* *mf* *p* *mf* *p*

Cello *pizz.* *mf* *p* *mf* *p*

Bass *mf* *pp* *p* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

tard! Ô mon Dieu! Ô mon Dieu!... C'est la re - trai - te!

pp

pp

pp

pp

pp

pp

arco

arco

arco

arco

arco

125

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Je vais être en re - tard! _____ Il perd la tête Il court!___ Et voi - là

f *ff* *ff* *fp* *fp*

f *ff* *ff* *fp* *fp*

f *ff* *ff* *fp* *fp*

f *ff* *ff* *fp* *fp*

f *ff* *ff* *fp* *fp*

to Cor

Un peu plus vite

132

Fl. *p*

Cor *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *ppp*

Car. son a - mour! Mais non! Je ne veux

José Ain-si, — tu ne crois pas à mon a-mour? Eh bien! Tu m'en-ten-dras

Pno. *ppp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

140

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Car.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

cresc.

cresc.

cresc.

cresc.

cresc.

pp cresc.

rien en - ten dre! Tu vas te faire at - ten-dre Tu vas te faire at-ten-dre Non! Non! Non!

Tu m'en ten - dras... Tu m'en ten - dras... Oui, tu m'en - ten -

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Andante

147

Fl. *f* *ff*

Cor *f* *p espr.*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc. *f* *ff* D → C

Car. Non!___

José dras!___ Je le veux, Car men, tu m'en-ten - dras!

Pno. *f* *ff* *ppp*

Vln. I *f* *ff* *ppp*

Vln. II *f* *ff* *ppp*

Vla. *f* *ff* *ppp*

Cello *f* *ff* pizz. *pp*

Bass *f* *ff* pizz. *pp*

154

Andante

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

ppp

pp

pp

arco

pp

La fleur que tu m'a-vas je - té - e, dans

161

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ma pri-son__m'é-tait re - té - e Flé - tie et sè - che, cet-te fleur gar-dait tou - jours____ sa douce o -

pp

(pizz.)

pp

166

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

José

deur Et pen-dant des hau-res en - tiè - res, sur mes yeux, fer-mant mes pau - piè - re De

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p

pp

(enh.)

Animez, mais très peu

171

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p mais marqué

pp < >

p < >

pp < >

pp

pp

pizz

cette o-deur_ je m'en-i - vrais et dans la nuit_____ je te vo-yais Je me pre-nais_ à te mou

a tempo

176

Fl. *p* <> *mf* <> *p* <>

Cor

Cl. *p* <> *mf* <> *p* <>

Bsn.

Hn.

Perc.

José
di - re, a te - dé-tes-ter, à me di - re Pour quoi faut il que le de - stin l'ait mi-se là sur mon che

Pno.

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *p* arco

Cello *p*

Bass *p* arco

182

Fl. *p* *pp*

Cor *p* *pp* *p* *mf*

Cl. *p* *pp*

Bsn. *p* *pp* *p*

Hn. *p* *pp*

Perc.

José
 min — — — Puis je m'ac-cu-sais de blas-phè - me et je ne sen-tais en moi mê - me Je ne sen

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp* pizz.

187

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

mf

tais...qu'un seul dé - sir, un seul dé - sir, un seul es-poir Te re-voir, ô Car - men, oui, te re

Detailed description: This page of a musical score covers measures 187 to 191. It features a vocal line for José and a full orchestral accompaniment. The vocal line includes the lyrics: "tais...qu'un seul dé - sir, un seul dé - sir, un seul es-poir Te re-voir, ô Car - men, oui, te re". The instrumental parts include Flute (Fl.), Cor (Trumpet), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A dynamic marking of *mf* is present in the Clarinet part. The score is written in a key signature of three flats and a common time signature.

192

Fl.

Cor
mf espr.

Cl.
p

Bsn.

Hn.
p

Perc.

José
voir... Car tu n'a - vais eu qu'à pa - raî - - tre, qu'à je -

Pno.
pp

Vln. I
p

Vln. II
p

Vla.
p

Cello
p espr.

Bass
pizz.
p

195

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

José

- ter un re - gard sur moi pour t'em - pa - rer de tout mon ê - tre

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

dim.

Detailed description: This page of a musical score, numbered 195, features a vocal line for José and an orchestral accompaniment. The vocal line, in a treble clef with a key signature of three flats, contains the lyrics: "- ter un re - gard sur moi pour t'em - pa - rer de tout mon ê - tre". The orchestral parts include Flute, Cor Anglais, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I and II, Viola, Cello, and Bass. The piano part features a rhythmic accompaniment of eighth notes. The strings play sustained notes with long slurs. A dynamic marking of *dim.* (diminuendo) is present in the Cor Anglais part.

198

Fl. *ppp*

Cor *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Perc.

José
 Ô ma Car-men! Et j'é-tais u-ne chose à toi Car-men, je

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 198 to 201. The vocal line for José begins in measure 198 with the lyrics "Ô ma Car-men! Et j'é-tais u-ne chose à toi Car-men, je". The orchestral accompaniment includes parts for Flute, Cor, Clarinet, Bassoon, Horn, Percussion, Piano, Violins I & II, Viola, Cello, and Bass. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 8/8. The dynamic marking *ppp* (pianissimo) is used for the woodwinds and strings. The piano part features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The violin and viola parts have triplet markings in measures 200 and 201. The score concludes with a double bar line and repeat dots at the end of measure 201.

202

Fl. *ppp*

Cor *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Perc.

José
t'ai - - - mel.

Pno. *ppp*

Vln. I *pp*

Vln. II *pp* pizz.

Vla. pizz.

Cello *ppp* pizz.

Bass pizz.

Allegretto moderato

208

Fl. *pp*

Cor. to Oboe *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc. *pp*

Car. Non, tu me n'ai-mes pas!_____ Non, tu me n'ai-mes pas!_____

José Que dis tu?_____

Pno. *ppp*

Vln. I con sord. *pp*

Vln. II arco con sord. *pp*

Vla. arco *ppp*

Cello *ppp*

Bass *pp*

Detailed description: This page of a musical score covers measures 208 to 212. The tempo is 'Allegretto moderato'. The score includes parts for Flute, Cor Anglais (to Oboe), Clarinet, Bassoon, Horn, Percussion, Carillon, José (vocal), Piano, Violin I, Violin II, Viola, Cello, and Bass. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The vocal parts have lyrics in French. The piano part features a triplet in measure 210. Dynamic markings include *pp* (pianissimo) and *ppp* (pianississimo). Performance instructions like 'con sord.' (con sordina) and 'arco' are present for the strings.

214

Fl.

Ob.

Cl. \sharp

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Non! Car si tu m'ai-mais là -

Detailed description: This page of a musical score, numbered 214, features a full orchestral arrangement and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. with a sharp sign), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Cor Anglais (Car.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line (Car.) has lyrics: "Non! Car si tu m'ai-mais là -". The score is written in a key with one sharp (F#) and a common time signature. The piano accompaniment (Pno.) and bass line (Bass) feature a rhythmic pattern of eighth notes with various accidentals (sharps and flats). The strings (Vln. I, Vln. II, Vla., Cello) play sustained notes with long slurs. The woodwinds (Cl., Bsn., Hn., Perc.) have specific rhythmic entries in measures 215, 216, and 217.

221

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

bas, là - bas tu me sui - vras Oui! Là-bas, là

José

Car - men!

Pno.

Vln. I

aussi léger que possible

Vln. II

aussi léger que possible

Vla.

Cello

Bass

228

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

bas dans la mon - ta - gne, là-bas, là-bas tu me sui-vrais Sur ton che-val tu me pren

Car - men! —

con sord.

pp aussi léger que possible

arco

pp

suivez

a tempo

235

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

drais et comme un brave à tra - vers la cam - pa - gne, en crou - pe tu m'em - por - te - rais.

ppp

241

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn.

Perc.

Car. — Là-bas, là-bas dans la mon-ta-gne, là-bas, là-bas tu me sui-vrais, tu

José Car-men! —

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

suivez a tempo

248

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

me sui - vrais — si tu m'ai - mais — Tu n'y dé-pen-drais de per-son-ne Point d'of-fi

pp

moins p

moins p

moins p

C → D

pizz. *arco* *pizz.*

pizz. *arco* *pizz.*

pizz. *arco* *pizz.*

pizz. *arco* *pizz.*

pizz. *arco* *pizz.*

moins p

moins p

moins p

moins p

moins p

moins p

255

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

cier à qui tu doi-ves o-bé-ir Et point de re-trai-te qui son-ne pour dire à l'a-mou-reux qu'il est temps de par-tir

Detailed description: This is a page of a musical score, page 255, numbered 443 in the top right corner. The score is arranged in a grand staff format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Clarinet (Car.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Flute, Oboe, and Piano parts are mostly silent, indicated by horizontal lines. The Clarinet part plays a rhythmic pattern of eighth notes. The Bassoon part plays a similar rhythmic pattern. The Horn part plays a pattern of quarter notes. The Percussion part is silent. The Clarinet part has lyrics underneath it: "cier à qui tu doi-ves o-bé-ir Et point de re-trai-te qui son-ne pour dire à l'a-mou-reux qu'il est temps de par-tir". The Violin I and II parts play a melodic line with eighth and sixteenth notes. The Viola part plays a rhythmic pattern of eighth notes. The Cello part plays a rhythmic pattern of eighth notes. The Bass part plays a rhythmic pattern of eighth notes.

261

Fl. *p* *poco cresc.*

Ob. *p* *poco cresc.*

Cl. *poco cresc.*

Bsn. *poco cresc.*

Hn. *poco cresc.*

Perc.

Car. Le ciel ou-vert, la vie er-ran-te Pour pa-ys l'u - ni-vers Et pour loi, sa vo - lon

Pno. *pp* *poco cresc.*

Vln. I arco *poco cresc.*

Vln. II arco *poco cresc.*

Vla. arco *poco cresc.*

Cello arco *poco cresc.*

Bass arco *poco cresc.*

267

Fl. *p cresc.* *f* *ff*

Ob. *p cresc.* *f* *ff*

Cl. *p cresc.* *f* *ff*

Bsn. *p cresc.* *f* *ff*

Hn. *p cresc.* *f* *ff*

Perc. *p cresc.* *f* *ff*

Car. *p cresc.* *f* *ff*

Pno. *p cresc.* *f* *ff*

Vln. I *p cresc.* *f* *ff*

Vln. II *p cresc.* *f* *ff*

Vla. *p cresc.* *f* *ff*

Cello *p cresc.* *f* *ff*

Bass *p cresc.* *f* *ff*

té! Et sur - tout la chose en - i - vran - te, la li - ber - té!

274

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

pp

pp

pp

D → C

pp

La li - ber - té! _____

Là-bas, là-bas dans la mon - ta - gne

Mon Dieu! _____

Car -

pp

pp

pp

pp

pizz.

pp

281

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *poco a poco cresc.*

Hn. *poco a poco cresc.*

Perc.

Car.
Là-bas, là-bas si tu m'ai - mais, _____ là-bas, là-bas tu me sui

José
men! _____ Tais toi! _____

Pno.

Vln. I *poco a poco cresc.*

Vln. II *poco a poco cresc.*

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

Cello *poco a poco cresc.*

Bass *poco a poco cresc.*

287

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Bsn.

Hn. *p cresc.*

Perc. *poco a poco cresc.*

Car. *vrais Sur ton che-val tu me pren-drais Sur ton che-val tu me pren-drais et*

José *Ah, Car-men, hé-las! Tais toi! Tais toi! Mon*

Pno.

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla. *p cresc.*

Cello *p cresc.*
arco

Bass *p cresc.*

293

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p *f* *f* *f*

p *f* *f* *f*

p *f* *f* *f*

pp *f* *f*

comme un prave à tra-vers la cam - pa - gne, oui, tu m'em-por-te - rais, si tu m'ai - mais! —

Dieu! — Hé - las! Hé -

f *f* *f* *f*

p *f* *f* *f*

p *f* *f* *f*

p *f* *f* *f*

p *f* *f* *f*

p *f* *f* *f*

300

Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
Car.
José
Pno.
Vln. I
Vln. II
Vla.
Cello
Bass

mf
p
pp
mf
p
pp
mf
p
pp
mf
p
pp
mf
p
pp
mf
p
pp
mf
p
pp
mf
p
pp
mf
p
pp

Oui, n'est ce pas, ——— là - bas, là - bas, — tu — me sui - vras, — tu —

las! Pi - tié, — Car - men, — pi - tié! — Ô mon Dieu, —

306 Un peu retenu

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Perc.

Car. me sui - vras Là-bas, là - bas tu me sui-vras, tu m'ai-mes et tu me sui-vras! Là -

José hé - - las!

Pno.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Cello *ppp*

Bass *ppp*
pizz.

312

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

bas, là - bas em - por - te moi!

Ah, tais toi, _____ tais toi!

pppp

pppp

pppp

pppp

pppp

pizz.

pizz.

pizz.

pizz.

pizz.

318

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ffp*

José
Non!_ Je ne veus plus_ t'é-cou

Pno. *ff*

Vln. I
arco senza sord. *ppp* *cresc. molto* *ff*

Vln. II
arco senza sord. *ppp* *cresc. molto* *ff*

Vla. *ppp* *cresc. molto* *ff*

Cello
arco *ppp* *cresc. molto* *ff*

Bass
arco *ff*

324

Fl. *ff* ³

Ob. *ff* ³

Cl. *ff* ³

Bsn. *ff* ³

Hn. *ff* ³

Perc. *f*

José
 ter! Quit-ter mon dra peau, dé-ser-ter, c'est la hon-te, c'est l'in-fa-mi-e! Je n'en veux

Pno. *ff* ³

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

329

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Bsn. *p* *cresc.*

Hn. *p* *cresc.*

Perc. *p*

Car. Eh bien, pars! Non! Je ne t'ai-me plus! Vas! Je te

José pas! Car- men, je t'en pri - e! É-cou-te!

Pno. *p* *cresc.*

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Cello *p* *cresc.*

Bass *p* *cresc.*

Un peu retenu

333

Fl. *ff* *p*

Ob. *f* *ff* *p*

Cl. *f* *ff* *p*

Bsn. *f* *ff* *p*

Hn. *f* *ff* *p*

Perc. *f* *p*

Car. *f* *ff* *p*

José
 Car - men! Eh bien! Soit... a - dieu A

Pno. *f* *ff* *p*

Vln. I *f* *ff* *p*

Vln. II *f* *ff* *p*

Vla. *f* *ff* *p*

Cello *f* *ff* *p* *espress.*

Bass *f* *ff* *p*

Un peu animé

338

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

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

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

Bsn. *cresc.* *mf cresc.* *f*

Hn. *cresc.* *mf cresc.* *f*

Perc. *mf*

Car. Va t'en!

José dieu pour ja- mais! Car- men, a- dieu!

Pno. *cresc.* *f*

Vln. I *cresc.* *p cresc.* *f*

Vln. II *cresc.* *p cresc.* *f*

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

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

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

343

Fl. *ff* *tutta forza* 3 3

Ob. *ff* *tutta forza* 3 3

Cl. *ff* *tutta forza* 3 3

Bsn. *ff* *tutta forza* 3 3

Hn. *ff* *tutta forza* 3 3

Perc. *ff* *tutta forza*

Car. A dieu!

José A - dieu pour ja - mais!

Pno. *ff* *tutta forza* 3 3

Vln. I *ff* *tutta forza*

Vln. II *ff* *tutta forza*

Vla. *ff* *tutta forza*

Cello *ff* *tutta forza*

Bass *ff* *tutta forza*

18. Finale

Allegro moderato

♩ = 152

Flute

Oboe

Clarinet *in B \flat*

Bassoon

Horn

Percussion

Carmen
Tais toi! Tais toi!

Don José
Qui frap-pe? Qui vient là?

Zuniga
Ho-là! Car men! Ho-là! Ho -là!

Piano

Violin I *pp*

Violin II *pp*

Viola *pp*

Cello *pp*

Bass *pp*

Detailed description: This page of a musical score is for the 18th movement, 'Finale'. It is marked 'Allegro moderato' with a tempo of 152 quarter notes per minute. The score is for a full orchestra and three vocal soloists: Carmen, Don José, and Zuniga. The orchestration includes Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). Carmen's part begins with the lyrics 'Tais toi! Tais toi!'. Don José's part begins with 'Qui frap-pe? Qui vient là?'. Zuniga's part begins with 'Ho-là! Car men! Ho-là! Ho -là!'. The instrumental parts for Violin I, Violin II, Viola, Cello, and Bass all begin with a piano (*pp*) dynamic marking. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Horn are mostly silent in this section, with some activity in the Clarinet and Bassoon parts towards the end of the page.

6

Fl. *f*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p* tr

Hn. *f* *p*

Zun. J'ou-vre moi mê - me et j'en - tre

Pno. *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Cello *f*

Bass *f*

Detailed description: This is a page of a musical score, page 461, starting at measure 6. It features a full orchestra and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trumpet (Zun.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Bass. The piano (Pno.) part is also present. The score shows dynamic markings such as *f* (forte), *p* (piano), and *tr* (trill). The vocal soloist has the lyrics 'J'ou-vre moi mê - me et j'en - tre'. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature.

12 $\text{♩} = 104$

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Zun. Ah, fi! Ah, fi, ma bel-le! Le choix n'est pas heu reux! C'est se mé - sal-li-er de pren-dre

Pno.

Vln. I *pizz.* *p* arco *tr*

Vln. II *pizz.* *p* arco

Vla. *pizz.* *p* arco

Cello *pizz.* *p* arco *tr*

Bass *pizz.* *p* arco

17

Fl.

Ob.

Cl.

Bsn.

Hn.

José

Zun.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Non! Je ne par-ti-rai

le sol-dat — quand on a l'of-fi - cier — Al-lons, dé-cam-pe! Si fait! Tu par-ti - ras

fp

fp

p

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

arco

fp

pizz.

arco

f

fp

Allegro

23

Fl. *f* *ff* *p*

Ob. *f* *ff* *p*

Cl. *f* *ff* *pp*

Bsn. *f* *ff* *p*

Hn. *f* *ff* *pp*

Perc. **Timp** *ff* G# → G \sharp

Car. Au dia - ble le ja - lous! À

José pas Ton - ner - re! Il va pleu - voir des coups!

Zun. Drô - le!

Pno. *ff* *p*

Vln. I *ff* *arco* *p*

Vln. II *ff* *arco* *p*

Vla. *ff* *arco* *p*

Cello *ff* *arco* *pp*

Bass *ff* *pp*

28

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

moi! À moi!

cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Detailed description of the musical score: The score is for measures 28-31. The key signature has three sharps (F#, C#, G#). The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line with triplets and a crescendo. The brass section (Horn) plays a sustained chord with a crescendo. The percussion section (Percussion) has a rhythmic pattern starting in measure 31, marked *p cresc.* The vocal soloist (Car.) sings "moi! À moi!". The piano (Pno.) plays a simple accompaniment with a crescendo. The string section (Violin I, Violin II, Viola, Cello, Bass) plays a rhythmic accompaniment with triplets and a crescendo.

32

Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Cello
Bass

The musical score is written for a full orchestra. It begins at measure 32. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Bass) play a rhythmic pattern of eighth notes in groups of three. The brass (Horn) and Percussion play a sustained note. The Piano part features chords and a melodic line. Dynamics include *f* (forte) and *cresc.* (crescendo). The score is in a key signature of three sharps (F#, C#, G#).

Allegretto quasi andante

36

Fl. *ff* *p*

Ob. *ff*

Cl. *ff* *p*

Bsn. *ff*

Hn. *ff* *pp*

Perc. *ff* E → D

Car. Bel of-fi - cier, bel of-fi-cier, l'a-mour vous

Pno. *ff*

Vln. I *ff* *pp* pizz.

Vln. II *ff* *pp* pizz.

Vla. *cresc.* *ff* *pp* pizz.

Cello *cresc.* *ff* *pp* pizz.

Bass *ff* *pp*

41

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

joue en ce mo-ment u as-sez vil-lain tour Vous ar-ri - vez fort mal, vous ar-ri - vez fort mal, hé-las! Et

suivez

a tempo

45

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Rem.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

nous som-mes for-cés, ne vou-lant ê-tre dé-non-cés, de vous gar-der au moins pen-dant une heu-re

Mon cher mon

tr

mf

arco

p

mf

p

pp

49

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *tr*

Hn.

Rem. *p*
 sieur! Mon cher mon-sieur! Nous al-lons, s'il vous plait, quit - ter cet - te de -

Dan. *p*
 Mon cher mon - sieur! Mon cher mon - sieur! Nous al-lons, s'il vous plait, quit - ter cet - te de -

Pno.

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Cello *p*

Bass *pizz.* *p*

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Rem.

Dan.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

meu-re Vous vien-drez a-vec nous? Vous vien-drez a vec nous?

meu-re Vous vien-drez a-vec nous? Vous vien-drez a-vec nous?

C'est u-ne pro-me-na -

arco

arco

arco

arco

arco

56

Deciso

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *p*

Hn. *f* *p*

Perc. *p*

Car.

Rem. *de*

Dan. Con-sen-tez vous? Ré-pon-dez, ca-ma-ra - de

Zun. Con-sen-tez vous? Ré-pon-dez, ca-ma-ra - de
Cer-tai-ne-ment, d'au-tant plus

Chorus Ré-pon-dez, ca-ma-ra - de

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *pizz.* *p*

60

suivez

a tempo

Fl. *f*

Ob.

Cl. *f*

Bsn. *f*

Hn.

Perc.

Zun.
que votre ar-gu-ment est un de ceux aux-quels on ne ré - sis-te guè-re Mais gare à vous!_

Pno.

Vln. I *pp* *f* *tr*

Vln. II *pp* *f* *tr*

Vla. *pp* *f* *tr*

Cello *pp* *f* *tr*

Bass *pp* *f* *tr* *arco*

Allegro moderato

65

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Dan.
La guar - re, c'est la guer - re!

Zun.
Gare à vous plus tard! _____

Pno.

Vln. I *pizz. pp*

Vln. II *pizz. pp*

Vla. *pizz. pp*

Cello *pizz. pp*

Bass *pizz. pp*

71

Fl. *pp*

Ob. *pp*

Cl.

Bsn.

Hn.

Dan.
En at-ten dant, mon of-fi - cier, _____ pas-sez de-vant sans vous fai - re pri - er _____

Pno. *ppp*

Vln. I

Vln. II

Vla.

Cello

Bass

78

Fl. *pp*

Ob. *pp*

Cl. *pp* *moins pp*

Bsn. *pp* *moins pp*

Hn.

Car. Es tu des no - tres main-te

Rem. Pas-sez de-vant sans vous fai - re pri - er

Chorus Pas-sez de-vant sans vous fai - re pri - er

Pno.

Vln. I *pp* *moins pp* arco

Vln. II *pp* *moins pp* arco

Vla. *pp* *moins pp* arco

Cello *pp* *moins pp* arco

Bass *pp* *moins pp* arco

85

Fl. *moins pp* *cresc.* *f* *dim. molto*

Ob. *moins pp* *cresc.* *f*

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

Bsn. *moins pp* *cresc.* *f* *dim. molto* *p*

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

Perc.

Car. *nant?_____ Ah!_____ Le mot n'est pas ga-*

José *Il le faut bien*

Pno. *f*

Vln. I *f* *p*

Vln. II *cresc.* *f* *p*

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

Cello *cresc.* *f* *p*

Bass *cresc.* *f* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

lant — mais — qu'im - por - te Va.. tu t'y fe - ras — quand tu ve - ras

98

Fl. *p* *poco cresc.*

Ob. *p* *poco cresc.*

Cl. *poco cresc.*

Bsn. *poco cresc.*

Hn. *poco cresc.*

Car. Com-me c'est beau, la vie er-ran-te Pour pa-ys l'u - ni-vers Et pour loi, sa vo - lon

Pno. *pp* *poco cresc.*

Vln. I *poco cresc.*

Vln. II *poco cresc.*

Vla. *poco cresc.*

Cello *poco cresc.*

Bass *poco cresc.*

104

Fl. *p cresc.* *f*

Ob. *p cresc.* *f*

Cl. *p cresc.* *f*

Bsn. *p cresc.* *f*

Hn. *p cresc.* *f*

Perc. *p cresc.* *f*

Car. *p cresc.* *f*

Pno. *p cresc.* *f*

Vln. I *p cresc.* *f*

Vln. II *p cresc.* *f*

Vla. *p cresc.* *f*

Cello *p cresc.* *f*

Bass *p cresc.* *f*

té! Et sur-tout la chose en-i-vran-te, la li-ber

110 $\text{♩} = 108$

Fl. *ff* *ff* *f*

Ob. *ff* *ff* *f*

Cl. *ff* *ff* *f*

Bsn. *ff* *f*

Hn. *ff* *ff* *f*

Perc. *ff* *f* **Trgl**
D → C

Car. *6/8*
tél. — La li - ber - té! — Suis nous à tra - vers la cam - pa - gne, viens a - vec nous dans la mon -

FRASQUITA & MERCÈDÈS with sopranos
REMENDADO & DANCAIRO with tenors

Chorus
Suis nous à tra - vers la cam - pa - gne, viens a - vec nous dans la mon -
A - mi, suis nous dans la cam - pagne, viens a - vec nous

Pno. *ff* *ff* *f*

Vln. I *ff* *ff* *f*

Vln. II *ff* *ff* *f*

Vla. *ff* *ff* *f*

Cello *ff* *f*

Bass *ff* *f*

116

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

+ CARMEN with altos

Chorus

ta - gne Suis nous et tu t'y fe - ras, tu t'y fe - ras quand tu ve - ras — là-bas

à la mon-tagne Tu t'y fe-ras, tu t'y fe-ras quand tu ve-ras là-bas, là-bas

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

121

Fl. *f* *f*

Ob. *f* *f*

Cl. *p* *f* *moins p* *f* *p cresc.*

Bsn. *p* *f* *moins p* *f* *p cresc.*

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

**FRASQUITA, MERCÉDÈS, CARMEN with sopranos
REMENDADO with alto 1
DANCAIRO with basses**

Com me c'est beau, la vie er - ran - te Pour pa - ys l'u - ni - vers Et pour loi,

Chorus
Com - me c'est beau, la vie er - ran - te Pour pa -
Com me c'est beau, la vie er - ran - te Pour pa - ys l'u - ni - vers Et pour loi,
Com - me c'est beau, la vie er - ran - te Pour pa -

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

Vln. I *p* *moins p* *p cresc.*

Vln. II *p* *moins p* *p cresc.*

Vla. *p* *moins p* *p cresc.*

Cello *p* *moins p* *p cresc.*

Bass *p* *moins p* *p cresc.*

126

Fl. *mf cresc. molto* *f*

Ob. *mf cresc. molto* *f*

Cl. *mf cresc. molto* *f*

Bsn. *mf cresc. molto* *f*

Hn. *p cresc. molto* *f*

Perc. **Timp** *p cresc. molto*

Chorus
 sa vo - lon - té! Et sur - tout la chose en - i -
 ys l'u - ni - vers Et sur - tout la chose en - i -
 sa vo - lon - té! Et sur - tout la chose en - i -
 ys l'u - ni - vers Et sur tout la chose en - i -

Pno. *mf cresc. molto* *f*

Vln. I *mf cresc. molto* *f*

Vln. II *mf cresc. molto* *f*

Vla. *mf cresc. molto* *f*

Cello *mf cresc. molto* *f*

Bass *mf cresc. molto* *f*

136

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra. Mer. Car.

José

Rem. Dan.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

f *dim.* *p*

f *dim.* *p*

Timp
ppp

ber - tél La

Ah! La

ber - tél La

ber - tél Le ciel ou-vert, la vie er - ran - -

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

147

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.
Mer.
Car.

José

Rem.
Dan.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

vert Pour pa - ys tout l'u - ni - vers, Pour pa - ys tout l'u - ni - vers, pour loi, sa

vert Pour pa - ys tout l'u - ni - vers, Pour pa - ys tout l'u - ni - vers, pour loi, sa

vert Pour pa - ys tout l'u - ni - vers, Pour pa - ys tout l'u - ni - vers, pour loi, sa

Pour pa - ys tout l'u - ni - vers, Pour pa - ys tout l'u - ni - vers, pour loi, sa

152

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *f*

Fra. Mer. Car. vo - lon - té Oui, pour pa - ys tout l'u - ni - vers, tout l'u - ni - vers Pour loi sa vo - lon -

José vo - lon - té Oui, pour pa - ys tout l'u - ni - vers, tout l'u - ni - vers Pour loi sa vo - lon -

Rem. Dan. vo - lon - té Oui! Oui! Sur - tout, sur -
Oui, pour pa - ys tout l'u - ni - vers, tout l'u - ni - vers Pour loi sa vo - lon -

Chorus vo - lon - té Oui, Oui! Sur - tout, sur -
Oui, pour pa - ys tout l'u - ni - vers, tout l'u - ni - vers Pour loi sa vo - lon -
Oui! Sur - tout, sur -

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

157

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.
Mer.
Car.

José

Rem.
Dan.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ff

Trgl

té Et sur - tout la chose en - i - vran - te, la li - -

té Et sur - tout la chose en - i - vran - te, la li - -

tout, oui, sur - tout la chose en - i - vran - te, la li - -

té Et sur - tout la chose en - i - vran - te, la li - -

tout, oui, sur - tout la chose en - i - vran - te, la li - -

té et sur - tout la chose en - i - vran - te, la li - -

tout

Oui! — la li - -

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

167 **Tutta forza**

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.
Mer.
Car.

José

Rem.
Dan.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

tél.

tél.

tél.

tél.

174

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

tr

#tr

v

182

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

to Cor

TIMPS: C → E \flat
G → B \flat

Detailed description: This page of a musical score covers measures 182 through 189. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion (Perc.) part features a snare drum and timpani (TIMPS), with a specific instruction for the timpani: C → E \flat and G → B \flat . The piano (Pno.) part consists of a right-hand melodic line with chords and a left-hand accompaniment of eighth notes. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano provides a steady accompaniment. The percussion part has a simple rhythmic pattern. The woodwinds have trills (tr) in the first measure of each staff. The strings play a rhythmic pattern of eighth notes. The percussion part has a simple rhythmic pattern. The piano part has a right-hand melodic line with chords and a left-hand accompaniment of eighth notes. The string section includes Violin I, Violin II, Viola, Cello, and Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano provides a steady accompaniment. The percussion part has a simple rhythmic pattern. The woodwinds have trills (tr) in the first measure of each staff. The strings play a rhythmic pattern of eighth notes. The percussion part has a simple rhythmic pattern. The piano part has a right-hand melodic line with chords and a left-hand accompaniment of eighth notes. The string section includes Violin I, Violin II, Viola, Cello, and Bass.