

CARMEN.

FIRST PERFORMED AT THE OPÉRA-COMIQUE, PARIS, MARCH 3, 1875.

Characters of the Drama,

With the Original Cast as presented at the first performance.

DON JOSÉ, Corporal of Dragoons	M. Lhérie.
ESCAMILLO, Toreador	M. Bouhy.
ZUNIGA, Captain of Dragoons	M. Dufriche.
MORALES, Officer	M. Duvernoy.
LILLAS PASTIA, Innkeeper	M. Nathan.
CARMEN, a Gypsy-girl	Mme. Galli-Marié.
MICAELA, a Village maiden	Mlle. Chapuy.
FRASQUITA	Mlle. Ducasse.
MERCEDES } Companions of Carmen }	Mlle. Chevalier.
EL DANCAÏRO	
EL REMENDADO } Smugglers.	
A GUIDE.	

Dragoons, Gypsies, Smugglers, Cigarette-girls, Street-boys, etc.

ACT I.—A PUBLIC SQUARE IN SEVILLA. ACT II.—LILLAS PASTIA'S TAVERN.
ACT III.—A WILD MOUNTAIN-PASS. ACT IV.—PUBLIC SQUARE IN
SEVILLA AT THE ENTRANCE OF THE CIRCUS.

Don José, Sergeant	<i>Tenor.</i>	Moralès, Sergeant	<i>Bariton.</i>
Escamillo, Stierfechter	<i>Bariton.</i>	Carmen, ein Zigeunermädchen	<i>Mezzo-Sopran.</i>
Remendado } Schmuggler	{ <i>Tenor.</i>	Micaëla, ein Bauernmädchen	<i>Sopran.</i>
Dancairo }	{ <i>Tenor.</i>	Frasquita } Zigeunermädchen	{ <i>Sopran.</i>
Zuniga, Lieutenant	<i>Bass.</i>	Mercédès }	{ <i>Sopran.</i>

CONTENTS

Prelude

ACT I.

Scene and Chorus. . . . *Sur la place* (Micaela, Morales, Chorus)
Chorus of Street-boys . . *Avec la garde montante*.
Chorus of Cigarette-girls. *La cloche a sonné* (Carmen).
Habanera. *L'amour est un oiseau* (Carmen).
Scene *Carmen, sur tes pas*
Duet. *Parle-moi de ma mère* (Micaela, Don José).
Chorus. *Que se passe-t-il donc là-bas ?*.
Song and Recitative. . . *Coupe-moi, brûle-moi* (Carmen, Don José, Zuniga,
Chorus).
Seguidilla and Duet. . . *Près des remparts de Séville* (Carmen, Don José). . .
Finale *Voici l'ordre, partez*
Entracte

ACT II.

Gypsy song. *Les tringles des sistres* (Carmen, Frasquita, Mer-
cedes)
Chorus. *Vivat, vivat le Toréro !*.
Toreador Song *Votre toast, je peux vous le rendre* (Escamillo) . .
Quintet *Nous avons en tête une affaire* (Carmen, Frasquita,
Mercedes, El Dancaïro, El Remendado)
Canzonetta. *Halte-là, qui va la ?* (Carmen, Don José)
Duet. *Je vais danser en votre honneur* (Carmen, Don José)
Finale *Holà, Carmen, holà !*.
Entracte

ACT III.

Sextet and Chorus . . . *Ecoute, compagnon*.
Trio (Terzetto) *Mêlons, coupons* (Carmen, Frasquita, Mercedes). . .
Ensemble. *Quant au douanier*.
Aria. *C'est des contrebandiers* (Micaela)
Duet. *Je suis Escamillo* (Escamillo, Don José).
Finale *Holà, holà José !*
Entracte

ACT IV.

Chorus. *A deux cuartos*
March and Chorus. . . . *Les voici !*
Duet and final Chorus. . *C'est toi ? C'est moi !* (Carmen, Don José).

Carmen.

No 1. Prelude.

GEORGES BIZET

(1838-1875)

Allegro giocoso. $\text{♩} = 116$.

Flute *ff*

Piccolo *ff*

Oboes *ff*

Clarinet in A *ff* *a2*

Bassoons *ff* *a2*

Horns in A *ff*

Horns in E *ff*

Trumpets in A (Pistons) *ff*

Trombones *ff*

Tympani *ff*

Triangle *ff*

Drums and Cymbals *ff*

Harps

Violins I *ff*

Violins II *ff*

Violas *ff*

Cellos *ff*

Basses *ff*

EDWIN F. KALMUS & CO., INC.

Publishers of Music
Boca Raton, Florida

The first system of the musical score consists of five staves. The top two staves are joined by a brace on the left and contain a complex, dense texture of chords and arpeggiated figures. The third staff continues this texture. The fourth staff features a more rhythmic, eighth-note pattern. The bottom staff is a bass line with a steady eighth-note accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

The second system of the musical score consists of five staves. The top two staves are joined by a brace and feature a rhythmic pattern of eighth notes. The third staff continues this pattern. The fourth staff has a more complex rhythmic pattern with some sixteenth notes. The bottom staff is a bass line with a steady eighth-note accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

The third system of the musical score consists of five staves. The top two staves are joined by a brace and contain a complex, dense texture of chords and arpeggiated figures. The third staff continues this texture. The fourth staff features a more rhythmic, eighth-note pattern. The bottom staff is a bass line with a steady eighth-note accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

1

Musical score system 1, measures 1-8. It features a grand staff with five staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef. The third and fourth staves have treble clefs and are marked with 'a.2'. The bottom staff has a bass clef. Dynamics include *p* (piano) and *f* (forte). The music consists of complex rhythmic patterns with many beamed notes and slurs.

Musical score system 2, measures 9-12. It features a grand staff with four staves. The top staff has a treble clef and is marked with '1.'. The second staff has a treble clef. The third and fourth staves have bass clefs. Dynamics include *p* (piano). The music is more sparse, with fewer notes and some rests.

Musical score system 3, measures 13-16. It features a grand staff with four staves. The top staff has a treble clef and is labeled 'Cymbals.'. The second staff has a treble clef. The third and fourth staves have bass clefs. Dynamics include *p* (piano). The music is sparse, with few notes and many rests.

Musical score system 4, measures 17-24. It features a grand staff with five staves. The top staff has a treble clef. The second staff has a treble clef. The third and fourth staves have bass clefs. The bottom staff is marked with 'pizz.' (pizzicato) and 'arco' (arco). Dynamics include *p* (piano) and *f* (forte). The music is complex with many beamed notes and slurs.

pp *tr* cre - - scen - - do molto

a2

pp *tr* cre - - scen - - do molto

f *p* *ff*

cre - - scen - - do molto *ff*

f *pp* cre - - scen - - do molto

pp cre - - scen - - do molto

pp cre - - scen - - do molto

2

This musical score is divided into three systems. The first system consists of five staves: four for the piano (treble and bass clefs) and one for the bass line. The piano parts feature dense, rapid sixteenth-note passages, with dynamic markings of *ff* and *p*. The second system consists of four staves: two for the piano (treble and bass clefs) and two for the drums and cymbals. The piano parts continue with similar rhythmic patterns, while the drums and cymbals part is marked *ff* and shows a rhythmic pattern. The third system consists of five staves: four for the piano (treble and bass clefs) and one for the bass line, mirroring the structure of the first system. The score includes various musical notations such as slurs, accents, and dynamic markings throughout.

The first system of the musical score consists of five staves. The top four staves are grouped by a brace on the left and represent the right hand of a piano. The bottom staff is the bass line. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first three staves feature a dense, rhythmic texture of sixteenth-note chords. The fourth staff has a more melodic line with some trills. The fifth staff is a simple bass line with eighth notes. A trill symbol 'tr' is placed above the first measure of the fourth staff.

The second system of the musical score consists of four staves. The top two staves are grouped by a brace on the left and represent the right hand of a piano. The bottom two staves represent the left hand. The music continues in the same key and time signature. The top two staves have a more melodic and rhythmic texture. The bottom two staves feature a steady bass line with eighth notes. A trill symbol 'tr' is placed above the first measure of the second staff. A dynamic marking 'a2' is present above the first measure of the third staff.

The third system of the musical score consists of three staves. The top two staves are grouped by a brace on the left and represent the right hand of a piano. The bottom staff is the bass line. The music continues in the same key and time signature. The top two staves have a more melodic and rhythmic texture. The bottom staff features a steady bass line with eighth notes.

The fourth system of the musical score consists of five staves. The top four staves are grouped by a brace on the left and represent the right hand of a piano. The bottom staff is the bass line. The music continues in the same key and time signature. The top four staves feature a dense, rhythmic texture of sixteenth-note chords. The bottom staff is a simple bass line with eighth notes. A trill symbol 'tr' is placed above the first measure of the second staff.

3

Trump.
pp

Tromb.
pp

Violins
p

Viola
p

Cellos.
p

Trump.

Tromb.

Violins

Trump.

Tromb.

poco cresc.

Violins
cresc. - - - - - f dim.

cresc. - - - - - f dim.

cresc. - - - - - f dim.

cresc. - - - - - f dim.

Fl. *p* *ff*

Oboes *p* *ff*

Clar. *p* *ff*

Bassoons *p* *ff*

Trump. *p* *ff*

Tromb. *p* *ff*

Violins *p* *ff*

Viola *p* *ff*

Cellos *p* *ff*

Detailed description: This block contains the first four measures of a musical score. It features woodwind and string parts. The woodwinds (Flute, Oboes, Clarinet, Bassoons) and strings (Trumpets, Trombones, Violins, Viola, Cellos) are marked with *p* (piano) and *ff* (fortissimo) dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

4

Fl. *ff*

Ob. *a2* *ff*

Clar. *a2* *ff*

Bns. *a2* *ff*

Horns in A *a2* *ff*

Trump. *ff*

Tromb. *ff*

Violins *ff*

Cellos *ff*

Basses *ff*

Detailed description: This block contains measures 5 through 8 of the musical score. It continues the woodwind and string parts. The woodwinds (Flute, Oboes, Clarinet, Bassoons) and strings (Trumpets, Trombones, Violins, Cellos, Basses) are marked with *ff* (fortissimo) dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

espress.
 Fl. *p*
 Oboes *espress.*
 Clar. *p*
 Bassoons *p*
 Trump. *p*
 Tromb. *p*
 Violins *p espress.*

Fl. *f*
 Oboes *f* cre - - scen - - do
 Clar. *f* cre - - scen - - do
 Bns. *f* cre - - scen - - do
 in A. *f* cre - - scen - - do
 Horns in E *f* cre - - scen - - do
 Trump. *f* cre - - scen - - do
 Tromb. *f* cre - - scen - - do
 Violins *f* cre - - scen - - do
f cre - - scen - - do
f cre - - scen - - do
f cre - - scen - - do
f cre - - scen - - do

5

Fl.

Oboes

Clar.

Bassoons

Horns

Trump.

Tromb.

Tymp.

Triangle

Drums

Violins



Musical score system 1, consisting of five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes complex rhythmic patterns with many sixteenth notes and slurs. The dynamic marking *piu ff* is written at the end of each staff.



Musical score system 2, consisting of five staves. The top staff is a grand staff. The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. The notation continues with similar rhythmic complexity. The dynamic marking *piu ff* is written at the end of each staff.



Musical score system 3, consisting of five staves. The top staff is a grand staff. The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. The notation continues with similar rhythmic complexity. The dynamic marking *piu ff* is written at the end of each staff.

G.P. Andante moderato. ♩ = 58.

Fl. Flutes

Ob.

Clar.

Bassoons

Horns

Trump.

Tromb.

G.P. in D

Tymp.

Triangle

Drums

G.P. in F and D

Harp

Violins

G.P. Andante moderato.

pizz.

G.P.

Clar.

Bassoons

Horns in D

Trump.

Tromb.

Tymp.

Violins

This system contains measures 1 through 6. The Clarinet and Bassoons play a melodic line with eighth notes. The Horns in D play a sustained chord. The Trumpets and Trombones play a similar melodic line. The Tympani has a rhythmic pattern of eighth notes. The Violins play a harmonic accompaniment. Dynamics include *ff* at the end of measures 1 and 2, *dim.* in measure 4, *a3* in measure 5, and *p* and *f* in measure 6.

Clar.

Bassoons

Horns in F

Trump.

Tromb.

Tymp.

Harp

Violins

This system contains measures 7 through 12. The Clarinet and Bassoons continue their melodic line. The Horns in F play a sustained chord. The Trumpets and Trombones play a similar melodic line. The Tympani has a rhythmic pattern of eighth notes. The Harp plays a harmonic accompaniment. The Violins play a harmonic accompaniment. Dynamics include *p* at the end of measures 7 and 8, *f* in measure 10, and *dim.* in measures 11 and 12.

Fl.
Oboes
Clar.
Bassoons
meno p *cre - - scen - - do* *molto* *ff* G.P. lunga

Horns
Trump.
Tromb.
meno p *cre - - scen - - do* *molto* *ff* G.P. lunga

Tymp.
Triangle
Drums

Violins
meno p *cre - - scen - - do* *molto* *ff* G.P. lunga

meno p *cre - - scen - - do* *molto* *ff*

A square in Sevilla. On the right, the door of the tobacco-factory.

At the back, a real bridge. On the left, a guard-house.

When the curtain rises, Corporal Morales and the soldiers are discovered, grouped in front of the guard-house. People coming and going on the square.

2. SCENE AND CHORUS

Allegretto. $\text{♩} = 100.$

Flute I *p*

Flute II *p*

2 Oboes I. *p*

2 Clarinets in I. *pp*

2 Bassoons *pp*

2 Horns in F II. *pp*

2 Horns in E flat

2 Trumpets in B flat

Tympani *ppp*

Allegretto. *div.*

Violins I *p*

Violins II *p*

Violas *p*

Micaela

Moralès

Tenors.

Chorus of the Dragoons Basses

Cellos *p arco*

Basses *p*

Fl.
Oboes
Clar.
Tymp.

This system contains the first four staves of the score. The Flute (Fl.) and Oboes parts feature a complex, rhythmic melody with many sixteenth and thirty-second notes. The Clarinet (Clar.) part has a similar rhythmic pattern. The Tympani (Tymp.) part consists of a simple, steady rhythmic accompaniment. Dynamics include *p* (piano).

Violins

This system contains the Violin parts, split into two staves. The Violins play a rhythmic accompaniment with a steady eighth-note pattern. Dynamics include *p* (piano).

Flutes
Oboes
Clar.
Horns in F
Tymp.

This system contains the next four staves. The Flutes, Oboes, and Clarinet parts have vocal lines with lyrics: "cre - - - - - scer - - - - - do". The Horns in F part has a vocal line with lyrics: "cre - - - - - scen - - - - - do". The Tympani part has a vocal line with lyrics: "cre - - - - - scen - - - - - do". Dynamics include *p* (piano).

Violins

This system contains the Violin parts, split into two staves. The Violins have vocal lines with lyrics: "cre - - - - - scen - - - - - do". Dynamics include *p* (piano).

Fl. *dim.*

Ob.

Clar.

Bns. *mf dim.*

Horns

Trumpet

Tromb.

Violins *unis.*

Violins *mf dim.*

Violas *mf dim.*

Celli

Bassi

Fl. *ten.*

Clar. I. *ten.*

Horns in F

Viol. *p*

Tenors *p*

Chorus of the Dragoons. *p leggiero*

Basses *p leggiero*

Chorus of the Dragoons. *p leggiero*

Basses *p leggiero*

Viol. *pizz.*

Celli *pizz.*

Bassi *pizz.*

Sur la place, Chacun pas-se, Chacun vient. chacun va ;

Fl. *pp* *f* *ff*

Oboes *pp* *f* *ff*

Clar. *pp* *f* *ff* a.2

Bassoons I. *p* *f* *ff*

in F
Horns in E flat *p* *f* *ff* a.2

Trump. *p* *f* *ff*

Tymp.

Violins *ten.* *p* *p* *f*

ten. *ten.* *p* *p* *f*

Drôles de gens que ces gens là ! Drôles de gens que ces gens là ! Drôles de gens !

Drôles de gens ! ———

arco arco

pp p p *cre*

I. p pp p *cre*

p

pizz. p arco div. p *cre*

pp Drôles de gens que ces gens- là ! Drôles de gens ! *crese.*

pp Drôles de gens que ces gens- là ! Drôles de gens ! Drôles de gens ! *crese.*

pizz. p arco *cre*

scen - - do *f*

scen - - do *f*

scen - - do *f*

scen - - do *f* a2

scen - - do *f*

scen - - do *f* unis. *pp*

scen - - do *f* unis. *fpp*

scen - - do *f* *pp*

Moralès.

(nonchalantly)

A la porte du corps de garde, Pour tuer le

Drôles de gens ! *f*

Drôles de gens ! *mf*

Drôles de gens ! Drôles de gens ! *f*

scen - - do *f* *fpp*

f

Fl. *p*

Clar. *p*

Bns. *p*

Horns in E flat *pp*

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

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

temps, On fume, on ja-se, — l'on re-gar-de Pas-ser les pas-sants.

pizz. *arco* *f* *pp*

pizz. *pp*

Fl. *p* *ten.*

Horns in F. *p* *ten.*

Violins *arco* *p* *ten.* *ten.*

Mo. *arco* *p* *ten.* *ten.*

Sur la pla-ce, cha-cun pas-se, Cha-cun vient, cha-cun va ;

Tenors *p* *ten.* *ten.*

Basses *p* *ten.* *ten.*

Sur la pla-ce, Cha-cun pas-se, Cha-cun vient, cha-cun va ;

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

Oboes *pp* *f* *ff* *pp*

Clar. *pp* *f* *ff* *pp*

Bassoon I. *p* *f* *ff*

in F *a 2* *p*

Horns in E flat *f* *ff* *pp*

Trump. *f* *ff*

Tymp.

Violins *p* *p* *f* *pizz.*

Drôles de gens que ces gens là ! Drôles de gens que ces gens là ! Drôles de gens ! — Drôles de gens que ces gens-

Drôles de gens que ces gens là ! Drôles de gens que ces gens là ! Drôles de gens ! — Drôles de gens que ces gens

arco *pizz.*

arco *pizz.*

This musical score page contains two systems of music. The first system features a piano accompaniment with five staves. The top two staves are treble clef, and the bottom three are bass clef. The piano part includes dynamic markings such as *p*, *cresc.*, and *mf*. The second system includes a vocal line (Mo.) with lyrics in French: "Drôles de gens !". The vocal line is written in bass clef and includes dynamic markings like *dim.*, *f*, and *mf*. The piano accompaniment for the second system includes markings for *div.*, *arco*, and *cresc.*. The lyrics are: "Drôles de gens !", "là !", "Drôles de gens !", "Drôles de gens !", "Drôles de gens !", "Drôles de gens !", "Drôles de gens !", "Drôles de gens !".

9 Andantino quasi Allegretto.

Animato un poco. ♩ = 116.

The first system of the musical score consists of five staves. The top two staves are for the piano, and the bottom three are for the bass. The music begins with a piano (p) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is present in the piano part, leading to a section marked *pp* (pianissimo). The tempo is marked as *Andantino quasi Allegretto* and the performance style as *Animato un poco* with a tempo of 116 beats per minute.

Andantino quasi Allegretto.

Animato un poco.

Micaela enters

The second system of the musical score includes vocal lines and piano accompaniment. The vocal line for Micaela enters with the word "gens!". The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from *f* (forte) to *pp* (pianissimo). The tempo is marked as *Andantino quasi Allegretto* and the performance style as *Animato un poco*.

gens !

gens !

gens !

The third system of the musical score includes vocal lines and piano accompaniment. The vocal line for Micaela enters with the word "gens!". The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from *f* (forte) to *pp* (pianissimo). The tempo is marked as *Andantino quasi Allegretto* and the performance style as *Animato un poco*.

Flute I. *p*

Bassoons

Horns in F I. *pp*

Violins

Viola

Mo. *Moralès.* *p* Regardez donc cette pe-ti-te Qui

Cellos and Bässes

Fl. *>pp*

Ob. I. *pp* *>pp*

Clar. in A *pp* *>pp*

Bns. I. *pp*

Horns in F

Violins *pp* *>pp*

Mo. *cresc.* sem-ble vouloir nous par-ler... Voyez, voy-ez! — el-le tour-ne... elle hé-

Fl. *p cresc. f*

Ob. *p cresc. a. 2. f*

Clar. *p cresc. f I. pp*

Bassoons *I. mf f pp*

Horns *in F p cresc. f*

Horns *in E fiat mf cresc. f*

Violins *cresc. - f pp*

Mo. *p (gallantly)*

Tenors *f* -si - te... Que

Basses *f* A son secours il faut al-ler!

A son secours il faut al-ler!

cresc. - f pp

cresc. - f pp

Violins *pp pp*

Micaëla. *pp p (bashrully) pp*

Mi. *mf 3 (with emphasis)* Moi, je cherche un brigadier. Mon brigadier à moi

Mo. *pp* cherchez-vous la belle? Je suis là... Voi-là!

pp pp

Fl. *pp*

Clar. *pp*

Bassoons I. *pp*

Violins *pizz.*

Mi. *legg.* s'ap-pel-le Don Jo-sé. — le connaissez-vous ? *legg.* Micaëla. (joyfully) Vraiment ! est

Mo. Don Jo-sé ! Nous le connaissons tous.

pizz.

Bassoons I. *pp*

Horns in E flat in E *p*

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

Mi. il avec vous, je vous pri-e. (politely) (disappointedly) A-lors, il n'est pas

Mo. Il n'est pas briga-dier dans notre compagni-e.

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

Fl.

Ob.

Clar.

Bns.

Violins

Mi.

Mo.

Cellos

la ?

cresc.

dim.

sempre dim.

Non, ma charman-te, non ma char-man-te il n'est pas là Mais tout à l'heure il y se-ra, Oui, tout à l'heure il y se-

10 Stesso movimento. ♩ : 116.

leggiero ma con ritmo

Clar.

Bns.

Horns in E

Trump

Violins

Mo.

Cellos

pp

pp

pp

pp

pp

pp

pp

pp

-ra Il y sera — Quand la garde mon-tan - te Rempla-cera La gar-de descen-

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

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

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

Bassoons *dim.* *pp* *cresc.* *f cresc.*

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

Trump. *p* *pp* *f cresc.*

Tymp. *ppp legg.* *f cresc.*

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

Mo. *sf dim.* *p* *cresc.* *f cresc.*

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

Chorus Bases *leggiere ma con ritmo* *p* *cresc.* *f cresc.*

Il y sera Quand la garde mon-tan - te Rempla-cera La gar-de descen

Il y sera Quand la garde mon-tan - te Rempla-cera La gar-de descen

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

Un poco ritenuto. ♩ = 88.

First system of piano accompaniment. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff*, *dim.*, *p*, and *pp*. There are also first endings marked "I.".

Second system of music, including vocal lines and piano accompaniment. It features two vocal staves: the top one is labeled "in F" and the bottom one "in E". Below them is the piano accompaniment. The vocal lines are mostly rests, with some notes in the later measures. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *ff*, *f*, and *pp*. A first ending "I." is marked.

Un poco ritenuto.

Third system of piano accompaniment. It consists of five staves. The top two are treble clef, and the bottom three are bass clef. The music features prominent triplet patterns. Dynamic markings include *ff* and *pp*.

Fourth system of music, including vocal lines and piano accompaniment. It features two vocal staves and piano accompaniment. The vocal lines have lyrics: "dan - te." and "Mais en attendant qu'il vienne, Voulez-vous, la". The piano accompaniment continues with triplet patterns. Dynamic markings include *ff*, *pp*, and *ppp*. A first ending "I." is marked. The tempo marking "(very gallantly)" is present above the vocal line.

11 Tempo I. ♩ = 116.

Piano accompaniment for the first system, featuring five staves with complex rhythmic patterns and triplets. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *ff* and *a2*.

Trumpet part for the first system, consisting of two staves with melodic lines and triplets. Dynamics include *ff* and *a2*.

Violins part for the first system, consisting of two staves with melodic lines and triplets. Dynamics include *ff* and *colla voce*.

Mi. *Micaëla* *mf* (slvly.)

Mo. *ritardando molto* Chez vous ? Chez vous ? non pas, non
 belle enfant, Voulez-vous prendre la peine D'entrer chez nous un ins- tant ? — Chez nous ! chez nous.

Musical notation for the vocal parts, including lyrics and musical notation for the vocal lines. Dynamics include *f* and *mf*.

Piano accompaniment for the second system, featuring two staves with melodic lines and triplets. Dynamics include *f* and *ff*.

Un poco ritenuto. ♩ = 92.

Fl. *pp*

Clar. *pp*

Bassoons *pp*

Horns in E *pp*

Un poco ritenuto.

Violins *pp*

Mi. *p*

Mo. *pp*

Cellos and Basses *pp*

pas, grand' merci, messieurs! les soldats.

Entrez sans crainte, mignonne, Je vous promets

colla voce

Tempo I. ♩ = 116.

Fl.

Clar.

Horns in E

Violins *pizz.* *arco*

Mi. *p*

Mo. *ritard.* *molto*

Cellos. *pizz.*

Basses *pizz.*

Je n'en dou te

qu'on au-ra Pour votre chè-re person-ne Tous les é -gards qu'il fau-dra.

colla voce

Clar.
Bassoons
I. *p* *dim.* *molto* *pp*

Violins
dim. *molto*

Mi.
pas, ce-pen-dant, Je re-vien-drai, je revien-drai, c'est plus pru-dent. Je re-vien-drai quand la gar-de mon-

Cellos
dim. *molto* *pp*

Fl.
Oboes
Clar.
Bassoons
Horns in E
Tymp.
pp *pp* *pp* *pp* *p* *pp* *ppp legg.*

Violins

Mi.
-tan-te Rem-pla-ce ra la gar-de descen-dan-te. Je re-vien-drai quand la garde mon-

Morales
Tenors
Chorus Basses
Cellos
p *p* *p* *p*

Il faut res-ter car la garde mon-

12 Un poco più presto. ♩ = 126.

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

Oboes *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

Clar. *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

Bassoons *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

Horns

Trump. *f* *cresc.* *ff* *pp*

Tymp. *mf* *f*

Un poco più presto.

Violins *p* *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

Violas *p* *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

Mi. *cresc.* *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

Mo. *cresc.* *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

tan- te Rem-pla-cera la gar-de des- cen-dan - - te. Non pas, non

tan- te Va rem-placer la gar-de des- cen-dan - - te. Vous res-te rez

(the soldiers surround Micaela, who tries to evade them.)

arco *p* *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

arco *p* *cresc.* *f* *cresc.* *ff* *pp* *cresc.*

tan- te Va rem-placer la gar-de des- cen-dan - - te.

Piano accompaniment for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like "cresc." and "f".

Vocal staves for Soprano (S) and Alto (A) with lyrics "in F" and "in E" and dynamic markings "mf a 2" and "cresc.".

Piano accompaniment for the second system, including a bass line with dynamic markings "pp" and "p".

Piano accompaniment for the third system, featuring sixteenth-note patterns and dynamic markings "f" and "cresc.".

Vocal staff for Tenor (Mt.) with lyrics "pas ! Non pas, non pas ! non ! non ! non !".

Vocal staff for Mezzo-soprano (Mo.) with lyrics "Vous res te - rez, Vous res te - rez, vous res te-rez, oui, vous res te-".

Vocal staff for Soprano (S) with lyrics "Vous res te - rez, Vous res te - rez, vous res te-rez, oui, vous res te-".

Piano accompaniment for the fourth system, including a bass line with dynamic markings "cresc.".

Fl. *mf* *pp*

Clar. I. in B flat *p* *pp*

Bassoons I. *pp*

Violins *f* *mf* *pp* *pp* *pizz.* *pp pizz.*

Mo. *p*

L'oiseau s'en - vo - le... On s'en con - so-le... Re-pre-

Fl. *p* *ten.*

Horns in F. I. *pp*

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

Violins *unis.* *arco* *dim.*

Violins *unis.* *arco* *dim.*

Mo. *pp* *pizz.* *pp pizz.*

nons notre passe- temps Et re- gar dons pas-ser les gens

Fl.
Oboes
Clar. in B flat
Bassoons

pp

Horns in E flat
Trump. in B flat
Tymp.

p

Violins

Tenors
Chorus Bases

Sur la pla-ce, Chacun pas-se, Chacun vient, chacun va ; Drôles de gens que ces gens là ! Drôles de gens ! Drôles de gens !

Sur la pla-ce, Chacun pas-se, Chacun vient, chacun va ; Droles de gens que ces gens là ! Drôles de gens ! Drôles de gens !

arco

First system of musical notation. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *ff* (fortissimo), *pp* (pianissimo), and *p* (piano). There are also markings for *a2* and *b*.

Second system of musical notation. It consists of three staves. The top two are treble clef, and the bottom is bass clef. Dynamics include *ff*, *pp*, and *p*. A first ending bracket labeled "I." spans the second and third measures of the top staff.

An empty musical staff with a bass clef.

Third system of musical notation. It consists of three staves. The top two are treble clef, and the bottom is bass clef. Dynamics include *p* (piano). Markings include *pizz.* (pizzicato) and *arco* (arco).

Fourth system of musical notation. It consists of one staff with a bass clef. The word "Morales." is written above the staff. Dynamics include *f* (forte).

Fifth system of musical notation. It consists of two staves. The top staff has lyrics: "Drôles de gens ! — Drôles de gens que ces gens là !". The bottom staff has lyrics: "Drôles de gens ! — Drôles de gens que ces gens là !". Dynamics include *pp* (pianissimo).

Sixth system of musical notation. It consists of two staves. The top staff has lyrics: "Drôles de gens ! — Drôles de gens que ces gens là !". The bottom staff has lyrics: "Drôles de gens ! — Drôles de gens que ces gens là !". Dynamics include *p* (piano). Markings include *pizz.* and *arco*.

cresc. -

p

f

ff

cresc. -

f

ff

p

f

ff

f

ff

div.
arco

div.
arco

cresc. -

f

ff

Mo.

f

dim.

Drôles de gens !

Drôles de gens !

p

dim.

Drôles de gens !

Drôles de gens !

p

dim.

mf

Drôles de gens ! Drôles de gens !

Drôles de gens ! Drôles de gens !

cresc. -

f

ff

f

ff

No 3. Chorus of Street-boys.

(from afar)

Trumpet in A (on the Stage)

p

Allegro. (A military march is heard at a distance.)

Piccolo I

Piccolo II

2 Oboes

2 Clarinets in A

2 Bassoons

2 Horns in F

2 Horns in D

Trumpet in A

3 Trombones

Tympani

Triangle

Drums and Cymbals

Allegro.

Violins I

Violins II

Violas

Chorus of the Street-Boys (Soprani I et II)

Cellos and Bases

(Bugle call on stage) The soldiers form in line in front of the guard-house.)

Trump.

Violins

Fl. *ppp* *ten.* *un poco meno pp* *ten.*

Trump. *ppp* *ten.* *un poco meno pp* *ten.*

Violins

Cellos

Basses

14

meno p *ten.* *ten.* *poco a*

meno p *poco a*

meno p *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *poco a*

Cellos

Basses

(The relief appears: first a bugler and fifer, then a crowd of street-boys. — Following the latter, Lieutenant Zuniga and

poco cresc. *ten.* *ten.* *mf*

poco cresc. *mf*

poco a poco cresc. *mf*

poco cresc. *f*

poco cresc. *f*

poco cresc. *f*

poco cresc. *f*

poco cresc. *f*

This musical score system includes the following instruments and parts:

- Flutes
- Oboes
- Clar. (Clarinet)
- Bassoons
- Horns in F
- Trump.
- Tromb.
- Triangle
- Violins

The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It features various musical notations including slurs, accents, and dynamic markings such as *mf* and *p*. The Flute, Oboe, and Clarinet parts have melodic lines with slurs and accents. The Bassoon and Horn parts provide harmonic support with chords and rhythmic patterns. The Trumpet and Trombone parts have rhythmic accompaniment. The Triangle part has a simple rhythmic pattern. The Violin part is mostly silent in this system.

This musical score system includes the following instruments and parts:

- Horns
- Triangle

The score continues from the first system. The Horn part is specifically labeled "Horns" and includes dynamic markings *mf* and *a 2*. It features a melodic line with slurs and accents. The Triangle part continues its rhythmic pattern. The Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Violin parts are mostly silent in this system.

Fl. *f* *cresc.* (Picc.) *f*

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

Clar. *p* *mf* *f* *cresc.*

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

Horns *f* *cresc.*

Trump. *pp* *meno p* *cresc.*

Tromb. *pp* *meno p*

Tymp.

Triangle *p* *cresc.*

Drums and Cymbals *p* *cresc.*

Violins: *arco* *p* *mf* *f cresc.*

arco *p* *mf* *f cresc.*

sempre pizz. *p* *mf* *f cresc.*

sempre pizz. *p* *mf* *f cresc.*

sempre pizz. *p* *mf* *f cresc.*

arco *f*

15

ff

trump

p

sf

ff

trump

p

sf

ff

p ma ben marc.

a2

p

sf

I trump

p

sf

ff

p ma ben marc.

a2

p

sf

ff

p

a2

p

f

ff

p

a2

p

f

ff

ff

ff

f

ff

pizz.

p

ff

pizz.

p

ff

pizz.

p

Soprani I et II *f con molto ritmo, quasi staccato*

ff

A-vec la gar-de mon-tan-te, Nous ar-ri-vons, nous voi-là ! Son-ne, trom-pette écla-tan-te ! Ta ra ta ta ra ta ta.

pizz.

p

ff

pizz.

p

cresc. ff

Ob.
Bns.

p ma ben marc.

Horns

p

Violins

p

Cellos and Basses

f

Nous marchons la, tête haute Comme de' pe - tits sol-dats, Mar-quant sans fai-re de fau-te,

Fl.

p

Ob.

p

Clar.

p

Bns.

p

Horns

p

Violins

sf

arco
pp legg.
arco
pp legg.
arco
pp

mf

sf (spoken)

Une, deux, mar-quant le pas. Les é-pau-les en ar-rière Et la poi-trine en de-hors,

sf sempre *p e pizz.*

Les bras de cet-te ma-nière, Tom-bant tout le long du corps. A-vec la gar-de mon-tan-te,

Nous ar-ri-vons, nous voi-là ! Son-ne, trom-pette é-cla-tan-te, Ta ra ta ta ta ra ta ta.

16

Flutes *pp*

Ob. *pp*

Clar. *pp*

Bns. *pp*

Horns *pp*

Trump. *pp*

Tromb.

Tymp.

Triangle *pp*

Drums and Cymbals

pizz.

Violins *p* *pizz.*

p *pizz.*

p *pizz.*

mf

Ta ra ta ta ra ta ta — ra ta ta ra ta ta ra ta ta ta ra ta ta ta ta ta ra ta

pizz.

p

musical score for the first system, featuring piano and strings. The piano part consists of two staves with dynamic markings *meno p*. The string part consists of two staves with dynamic markings *sf* and *meno p*. A second ending bracket labeled *a2* is present in the string part.

musical score for the second system, featuring piano and strings. The piano part consists of two staves with dynamic markings *meno p*. The string part consists of two staves with dynamic markings *meno p*. A first ending bracket labeled *I.* is present in the piano part.

musical score for the third system, featuring strings. It consists of two staves with dynamic markings *meno p*.

musical score for the fourth system, featuring piano and strings. The piano part consists of two staves with dynamic markings *sf* and *meno p*. The string part consists of two staves with dynamic markings *sf* and *meno p*.

musical score for the fifth system, featuring piano and strings with a vocal line. The piano part consists of two staves with dynamic markings *sf* and *meno p*. The string part consists of two staves with dynamic markings *sf* and *pizz.*. The vocal line is on a single staff with lyrics: *ta ra ta ta ra ta ta ta ta ta ra ta ta ra ta ta*.

The musical score is divided into two systems. The first system consists of two systems of piano accompaniment (treble and bass clefs) and a vocal line. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with dynamics ranging from *cresc.* to *f* and *p*. The vocal line begins with a melodic phrase and includes the lyrics: "ta ta ra ta ta. — Nous marchons la tête haute Comme de pe-tits sol-dats, Mar-quant sans fai-re de fau-te,". The second system continues the piano accompaniment and vocal line, with dynamics including *f*, *p*, and *mf*. Performance instructions such as *arco* and *a 2* are present. The score concludes with a final cadence in the piano part.

17

Piano: *mf*, *p*, *cresc.*, *ff*
 Violin I: *mf*, *a.2*, *I. p.*, *cresc.*, *mf*, *ff*
 Violin II: *mf*, *a.2*, *I. p.*, *cresc.*, *mf*, *ff*
 Cello/Bass: *mf*, *I. p.*, *cresc.*, *mf*, *ff*

Piano: *mf*, *a.2*, *cresc.*, *ff*
 Violin I: *mf*, *a.2*, *cresc.*, *ff*
 Violin II: *mf*, *a.2*, *cresc.*, *ff*
 Cello/Bass: *mf*, *a.2*, *cresc.*, *ff*

Piano: *p*, *cresc.*, *ff*
 Violin I: *p*, *cresc.*, *ff*
 Violin II: *p*, *cresc.*, *ff*
 Cello/Bass: *p*, *cresc.*, *ff*
 Cymbals: *mf*

Piano: *p*, *cresc.*, *ff*
 Violin I: *p*, *cresc.*, *ff*
 Violin II: *p*, *cresc.*, *ff*
 Cello/Bass: *p*, *cresc.*, *ff*

(spoken)

Une, deux, mar-quant le pas. Les é-pau-les en arri-ere Et la poi-tri-ne en dehors, Les bras de cet-te manière.

Piano: *p*, *cresc.*, *ff*
 Violin I: *p*, *cresc.*, *ff*
 Violin II: *p*, *cresc.*, *ff*
 Cello/Bass: *p*, *cresc.*, *ff*

The musical score is arranged in three systems. Each system contains five staves: two grand piano staves (treble and bass clef), two piano staves (treble and bass clef), and one vocal staff (treble clef). The music is in a key with one sharp (F#) and a 3/4 time signature. The piano accompaniment features dense, rhythmic textures with frequent triplets and sixteenth-note patterns. Dynamic markings of *fff* (fortississimo) are prominent throughout. The vocal line enters in the third system with the lyrics: "Tombant tout le long du corps Nous arrivons ! Nous voilà ! Ta ra ta ta ra ta ta ra ta ta ta tu, —". The score concludes with a final cadence in the piano staves.

18

Recitativ.

(a tempo)

Violins *f* *pp*

Moralès (zu D. José).

Mo U-ne jeu-ne fil- le char- man-te Vient de nous deman- der si tu n'-étais pas

Violins *pizz.* *arco*

J. Don José.

Mo à ! Ju-pe bleue et nat-te tom-ban-te.

Ce doit-ê- - -tre Mi-ca-è-la !

Tempo I. Allegro. ♩ = 112

Trump.

Violins

(Execut guard going off duty. — Street-boys march off behind bugler and fifer of the retiring guard, in the same manner as they followed those of the relief.)

19

Fl. *ff* *ten.*

Trump. *ff*

Violins *ff* *pizz.*

Chorus *ff*

Et la gar-de des-cendan-te Ren-tre chez elle et s'en va Son-ne, trom-pette é-cla-tan-te! Ta ra ta ra ta ta ra

ff

meno f *ten.*

meno f *ten.*

meno f

meno f

meno f

meno f (spoken)

Nous marchons la tête haute Comme de petits soldats, Marquant sans faire de faute, Une, deux, marquant le pas.

meno f

meno f

II in F.

Horns *pp*

II in C

Trümp. *pp*

Tymp. *pp*

Triangle *pp*

Violins *p ma ben marc.*

p ma ben marc.

p ma ben marc.

meno f

ta ta ra, ta ta ra ta ta ra

Ta ra ta ta ra ta ta. ta ta ra ta ta ra ta ta ta ta ra ta ta ra ta ta ra ta

p ma ben marc.

pizz.

pp

I in G.

I in D.

ppp

ppp

ppp

ppp

dim.

dim.

dim.

dim.

sempre dim.

ta ta ra ta ta ra ta ta

ta ra ta ta ra ta ta ta ta ra ta ta ra ta ta

dim.

sempre dim.

ppp

Fl. I.

Horns in C.

Trump. in F.

Tymp.

Triangle

Violins

arco

p

arco

p

arco

p

ra ta ta ra ta ta.

ta ta ra ta ta.

Fl.

Ob.

Clar.

Bns.

Violins

pp

pp

ppp

ppp

ppp

ppp

Fl.
Clar.
Violins

dim.
dim.
pp
pp
pp

This musical system features three staves. The top staff is for Flute (Fl.) and the middle staff is for Clarinet (Clar.). Both are marked with *dim.* (diminuendo) and *pp* (pianissimo). The bottom staff is for Violins, with two sub-staves. The music includes various rhythmic patterns, including triplets and sixteenth notes, with some notes beamed together.

Fl.
Horns in D
Violins

ppp
ppp
I.
ppp
pizz.
ppp
pizz.
ppp
pizz.
ppp
pizz.
ppp
pizz.
ppp

This musical system features three staves. The top staff is for Flute (Fl.) and the middle staff is for Horns in D. The bottom staff is for Violins, with two sub-staves. The Flute and Horns are marked with *ppp* (pianississimo). The Horns part includes a first ending bracket labeled "I.". The Violins part includes multiple instances of *pizz.* (pizzicato) and *ppp*. The music consists of short melodic phrases and rests.

Nº 3^{bis}. Recitative.

Moderato.

2 Oboes
2 Clarinets in A
2 Bassoons

Violins I
Violins II
Violas

Don José

Zuniga.
C'est bien là, n'est-ce pas, dans ce grand bâ-ti-ment Que travail- lent les ci-ga-

Cellos
Basses

Violins *mf*

mf

mf

J. C'est-là mon of fi-cier, et bien certaine-ment — On ne vit nulle part, filles aussi lé-

Z. rières ?

mf

mf

p

p

misurato
Violins *leggieramente*

J. gères. Mon officier, je n'en sais
z. Mais au moins sont-elles jo-li-es ?

Cellos and Basses

21

Poco più Allegro.

Clar. *p*
Bns. *p*

Violins *p*

J. rien, Et m'occupe assez peu de ces galan-teri-es.
z. Ce qui t'occupe, a-

Violins *pizz.* *arco*
p

J. mi, — Je le sais bien, U-ne jeune fil-le charman-te Qu'on appel-le Mica-ë-
z. *pizz.* *arco*
p

Ob.
Clar.
Violins
pizz.
pizz.
pizz.
z.
la,
Cellos
pizz.

la,
Jupe bleue et natte tom-ban-te. Tu ne réponds rien à ce-

Ob.
Clar.
Bns.
Violins
arco
arco
arco
J.
z.
la ?
Cellos and Basses
arco

Je réponds que c'est vrai, je réponds que je l'ai me!

Violins
J.
z.

Quant aux ou-vri-è-res d'i-ci, Quant à leur beau-té, les voici! Et vous pouvez juger vous-même.

Nº 4. Chorus of Cigarette-girls.

Allegro. $\text{♩} = 104.$

Flute I
Flute II
2 Oboes
2 Clarinets in A
2 Bassoons
2 Horns in E
2 Horns in C
2 Trumpets in A
3 Trombones
Tympani
Harps

Allegro. $\text{♩} = 104.$

Violins I
Violins II
Violas

Carmen
(Don José sits down, with his chain under his nose, and pays no attention to the shifting scenes.)

Chorus of the Cigarette-girls
Soprani I et II

Chorus of young people
Tenors (The factory bell is ringing.) (Enter the Young Men; etc.) (the bell stops.)

Chorus of the Citizens
Basses

Cellos
Basses

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute I and II, 2 Oboes, 2 Clarinets in A, and 2 Bassoons. The brass section consists of 2 Horns in E, 2 Horns in C, 2 Trumpets in A, and 3 Trombones. The percussion includes Tympani and Harps. The string section has Violins I and II, Violas, Cellos, and Basses. The vocal parts include Carmen, Chorus of the Cigarette-girls (Soprani I et II), Chorus of young people (Tenors), and Chorus of the Citizens (Basses). Performance directions include dynamics like *pp*, *ppp*, and *ppp*, and stage directions such as "(Don José sits down, with his chain under his nose, and pays no attention to the shifting scenes.)", "(The factory bell is ringing.)", "(Enter the Young Men; etc.)", and "(the bell stops.)".

Fl. *pp* *cresc.* *ff*

Ob. *pp* *cresc.* *ff*

Clar. *cresc.* *ff*

Bns. *cresc.* *ff*

Horns *cresc.* *ff*

Trump. *pp* *cresc.* *ff* *a.2*

Tromb. *cresc.* *ff*

Tymp. *cresc.* *ff*

Violins *cresc.* *ff*

22

Allegretto moderato. $\text{♩} = 104.$

The first system of the musical score consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music is in 2/4 time and begins with a key signature of one sharp (F#). The first four measures contain complex chordal textures with many accidentals. At measure 5, the tempo and dynamics change to *pp* (pianissimo). The right hand continues with a melodic line, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piece with five staves. The right hand part features a melodic line with some grace notes and rests. The left hand maintains a consistent eighth-note accompaniment. The dynamics remain at *pp*.

The third system consists of a single bass staff, likely representing a basso continuo or a specific bass instrument. It continues the eighth-note accompaniment from the previous systems.

Allegretto moderato. $\text{♩} = 104.$

The fourth system consists of five staves. The right hand part begins with a *pizz.* (pizzicato) marking and *pp* dynamics. The melodic line is more active, featuring eighth-note patterns and some grace notes. The left hand continues with the eighth-note accompaniment.

Fl. I. *pp*

Clar. *pp*

Bassoons *pp*

Violins *leggiere* *arco* *p* *leggiere* *arco* *poco sf*

Tenors *p* *leggiamente* *poco sf*

La cloche a son-né ; — nous, des ouvri è-res, Nous venons i-ci guetter le re-tour ; Et nous vous sui-

pp *poco sf*

This system includes staves for Flute I, Clarinet, Bassoons, Violins (arco), and Tenors. The Tenors' part includes the lyrics: "La cloche a son-né ; — nous, des ouvri è-res, Nous venons i-ci guetter le re-tour ; Et nous vous sui-". Dynamic markings include *pp* and *poco sf*.

Fl. *poco sf* *p* *pp*

Clar. *poco sf* *pp*

Horns in E. *I.* *pp*

Violins *p* *sf* *dim.*

vrons, — brunes ci-ga- riè-res, En vous murmu-rant des pro-pos d'a-mour, En vous murmu-rant des pro-i-

p *sf* *dim.*

This system continues the orchestration with Flute, Clarinet, Horns in E, and Violins. The lyrics for the Tenors (continued from the previous system) are: "vrons, — brunes ci-ga- riè-res, En vous murmu-rant des pro-pos d'a-mour, En vous murmu-rant des pro-i-". Dynamic markings include *poco sf*, *p*, *pp*, *sf*, and *dim.*.

Più lento. Molto più lento. *lunga* Andantino. ♩ = 60.

Fl. *pp* *ppp* *pp*

Ob. *pp* *ppp*

Clar. *pp* *ppp* I.

Bns. *p dim.* *pp* *pp* a2

Horns in E. *pp*

Trump. in C. *pp*

Tromb. *ppp*

Tymp. *pp*

Harp *pp*

Più lento. Molto più lento. Andantino. ♩ = 60.

Violins *p* *pp* *ppp* *con sordini*

pos d'a-mour, des pro-pos d'a-mour, des pro-pos d'a-mour, *lunga* *con sord.* descending to the stage.)

p *pp* *ppp* *p* *pizz.* *pp*

The musical score is arranged in systems. The first system features a grand staff with five staves: two for the piano (treble and bass clefs), and three for the voice (soprano, alto, and tenor clefs). The piano part includes a complex arpeggiated figure in the right hand and a more rhythmic bass line. The vocal lines are marked with 'I.' and 'pp'. The second system continues the piano accompaniment with similar textures. The third system shows the piano part with some rests, while the vocal lines continue. The fourth system features a piano part with a prominent arpeggiated pattern in the right hand. The fifth system includes a vocal line with the lyrics 'Vo-yez-les ! re-gards im - pu-dents.' and a piano accompaniment. The sixth system continues the piano accompaniment with the arpeggiated pattern. The seventh system shows the piano part with some rests, while the vocal lines continue.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It includes a piano (*pp*) dynamic marking and first/second endings (I. and II.) in the upper staves.

Second system of musical notation, continuing the grand staff. It features a piano (*p*) dynamic marking and includes a section with a 7/7 time signature.

Third system of musical notation, consisting of a single bass clef staff.

Fourth system of musical notation, consisting of a grand staff with treble and bass clefs.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings for *con sordino* and *con sord.* (con sordino).

Sixth system of musical notation, featuring a single bass clef staff with lyrics underneath.

Mi - - ne co-quet - te! Fu-mant tou-tes, du bout des dents — La ci - ga -

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. It includes a 7/7 time signature in the upper staves.

pp sf pp

p sf pp

I. p sf pp

I. p espress. dim.

pp poco sf pp dim.

ppp sf pp dim.

sf pp dim.

sf p pp unis. pp

ret - - - te. sf p dim.

sf pp dim.

Fl. *pp*

Clar. *pp* *pp*

Bns. I. *pp* *espress.*

Horns in E II. *dim.*

Harp

Viols *uniss.* *pp* *espr.* *dim.*

24

pp

I in E. *pp*

pp

pp

Chorus of Cigarette girls.

Sopr. I

Sopr. II

Dans l'air nous sui-vons des yeux La fu-mé-e, La fu-mé-e, Qui vers les

Dans l'air nous sui-vous des yeux La fu-mé-e, La fu-mé-e,

pizz. *arco*

pp *pizz.*

Fl. *poco* *cresc.* *dim.* *pp*

Ob. *poco* *cresc.* *dim.* *pp*

Clar. *pp*

Bns. *poco* *cresc.* *dim.* *pp*

in E

Horns *p* *poco* *cresc.* *dim.*

in C I.

Trump. *p* *poco* *cresc.* *dim.*

Tromb. *p*

Tymp.

Harp. *poco* *cresc.* *dim.* *pp*

Viol. *poco* *cresc.* *dim.* *pp*

cioux — Monte, mon-te par-fu mé - - e ; Ce-la mon- - te gen-ti-ment A la

poco *cresc.* *dim.* *p*

Qui vers les cioux Monte, mon-te par-fu mé - - e ; Ce-la mon-te gen-ti-ment

pizz.

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

The musical score consists of several systems of staves. The top system features a vocal line with lyrics and a piano accompaniment. The lyrics are: "tê-te, A la tê-te, Tout dou-ce-ment, Ce-la vous met l'â-me en fê - - te !". The piano accompaniment includes dynamic markings: *poco cresc.*, *dim.*, and *pp*. The second system continues the piano accompaniment with *pp* and *dim.* markings. The third system shows the piano accompaniment with *cresc.* and *dim.* markings. The fourth system features a piano accompaniment with *poco cresc.* and *dim.* markings. The fifth system includes the vocal line with lyrics: "A la tê-te, A la tê-te Tout dou-ce-ment, Ce-la vous met l'â-me en fê - - te !". The piano accompaniment includes *poco cresc.* and *dim.* markings. The sixth system features the piano accompaniment with *arco* and *pizz.* markings, along with *poco cresc.* and *dim.* markings.

Fl. I.
Clar.
Bns.
Violins
pp
pp
pp
pp molto stacc.
pp
arco
pp

Le doux par-ler, le doux par- ler des a-mants, Leurs trans-ports, leurs transports et leurs serments, C'est fu-mé-e ! - C'est fu-mé-e ! -

pp pp sempre pp
Le doux par-ler des a-mants, leurs transports et leurs serments, Oui C'est fu-mé e c'est fu- C'est fu-mé-e ! C'est fu-mé-e oui c'est fu-mé e, c'est fu-

Fl. *mf dim. p*

Ob. *mf dim. p*

Clar. *poco sf dim. p*

Bns. *dim.*

in E a 2

Horns *a 2* *poco sf pp*

in C

Trump. *poco sf pp*

Tromb. *poco sf pp*

Tymp. *poco sf pp*

Harp *sf dim. p*

Violins *sf pp*

sf pp

mé e, Dans l'air — nous sui-vons des yeux, des - -

mé e! Dans l'air — nous sui-vons des yeux, Dans l'air nous sui-vons des

First system of musical notation. It includes piano (p), violin (I), and cello (II) parts. Dynamic markings include *f*, *cresc.*, and *mf*. The piano part has a first ending bracket labeled "I.".

Second system of musical notation. It includes piano (p), violin (I), and cello (II) parts. Dynamic markings include *mf*, *p*, *f*, *pp*, and *ppp*. The piano part has a first ending bracket labeled "I.".

Third system of musical notation. It includes piano (p) and cello (II) parts. The instruction "(let it sound)" is written in the piano part.

Fourth system of musical notation. It includes piano (p), violin (I), and cello (II) parts. The piano part contains the lyrics: "yeux, La fu mé-e! La fu mé-e! Dans l'air nous sui-vons la fu-". Dynamic markings include *cresc. molto*, *f*, and *dim.*. The cello part is marked *arco*.

mf dim.

p mol to p ma ben marcato dim.

p dim.

pp dim.

Detailed description: This system contains the first two systems of a musical score. The top system has two staves with dynamics *mf* and *dim.*. The second system has three staves with dynamics *p*, *mol*, *to*, *p ma ben marcato*, and *dim.*. The bottom staff of the second system has dynamics *p* and *dim.*. The third system of the second system has dynamics *pp* and *dim.*.

dim.

p dim.

pp dim.

Detailed description: This system contains the third and fourth systems of the musical score. The top system has two staves with dynamics *dim.* and *p*. The bottom staff of the top system has dynamics *pp* and *dim.*. The second system has two staves with dynamics *p* and *dim.*.

tr.

Detailed description: This system contains the fifth system of the musical score, which is a single bass staff with a trill marking *tr.*

mf p pp

Detailed description: This system contains the sixth system of the musical score, which is a grand staff with dynamics *mf*, *p*, and *pp*.

mol to pp

mol to pp

dim.

Detailed description: This system contains the seventh and eighth systems of the musical score. The top system has two staves with dynamics *mol*, *to*, and *pp*. The second system has two staves with dynamics *mol*, *to*, and *pp*. The bottom staff of the second system has dynamics *dim.*.

mol to p p

me-e Qui monte en tour-nant, en tour-nant vers les cieux ! La fu-me-e !

me-e Qui monte en tour-nant, en tour-nant vers les cieux : La fu-me-e !

Detailed description: This system contains the ninth and tenth systems of the musical score. The top system has two staves with dynamics *mol*, *to*, *p*, and *p*. The bottom staff of the top system contains the lyrics: "me-e Qui monte en tour-nant, en tour-nant vers les cieux ! La fu-me-e !". The second system has two staves with dynamics *mol*, *to*, *p*, and *p*. The bottom staff of the second system contains the lyrics: "me-e Qui monte en tour-nant, en tour-nant vers les cieux : La fu-me-e !".

mf p pizz. dim. pp dim.

Detailed description: This system contains the eleventh and twelfth systems of the musical score. The top system has two staves with dynamics *mf*, *p*, *pizz.*, *dim.*, and *pp*. The bottom staff of the top system has dynamics *dim.*. The second system has two staves with dynamics *pp* and *dim.*.

pp smorzando

pp smorzando

ppp smorzando

ppp smorzando

ppp smorzando

ppp smorzando

pp dim. ppp smorzando

I. pppp

ppp smorzando

ppp smorzando

ppp smorzando

ppp smorzando

ppp

ppp smorzando

ppp smorzando

ppp smorzando

ppp smorzando

ppp smorzando

ppp smorzando

ppp smorzando

pizz. senza sordini

ppp senza sordini

ppp senza sordini

ppp senza sordini

pp La fu-mé e!

ppp smorzando

ppp smorzando

ppp smorzando

ppp smorzando

ppp smorzando

pizz. senza sordini

ppp senza sordini

ppp

Allegretto molto. ♩ = 108

Op. a 2

Clar.

Bns.

Horns

Allegretto molto.

arco

Violins

arco

arco

Chorus Basses

mf

Mais nous ne voyons pas la Carmen-

p

p

Allegro moderato. ♩ = 92

Fl.

Ob.

Clar.

Bns.

Horns

Trump.

Allegro moderato. *ff*

Violins

ff

ff

(Entrance of Carmen) *ff*

ci-ta!

ff

ff

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Clar. *p* *cresc.*

Bns. *p* *cresc.* I.

Horns *a. 2*

Trump. *ff*

Tromb. *ff*

Tymp. *ff*

II.

Violins *p* *cresc.*

p *cresc.*

p *cresc.*

Tenors *La voilà !*

Basses *La voilà !*

Soprani I

Soprani II

Tenors

Basses

La voilà ! voilà la Car-men-ci-ta !

La voilà ! voilà la Car-men-ci-ta !

La voilà ! voilà la Car-men-ci-ta !

La voilà ! voilà la Car-men-ci-ta !

(to Carmen)

Car-men ! sur tes pas nous nous pressons

Fl *p*

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

Tenors
tous ! — Car-men ! sois gen-tille, au moins réponds-nous ! — Et dis-nous quel

p

Fl. *poco sf dim.* *pp.* *pp*

Clar. *poco sf dim.* *pp*

Bns. *poco sf dim.* *I.* *pp* *pp*

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

jour tu nous ai-me-ras ! — Carmen, dis-nous quel jour tu nous ai-me-ras ! —

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

a tempo *a tempo*

Fl.
Clar.
Bns.
Horns in E

a tempo
arco *colla voce* *a tempo*

Violins

C. Carmen: (gaily) *mf quasi recitativo* (after a swift glance at Don José.)
Quand je vous ai-me-rai ? ma foi je ne sais pas... Peut-ê - tre ja-mais !... peut-ê - tre de-

mf *p* *pp*

Tempo I.

Fl.
Clar.
Bns.
Horns in C

Tempo I.

Violins

C. main !... Mais pas au-jour-d'hui... c'est cer-tain.

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

Nº 5. Habanera.*)

Allegretto quasi Andantino. ♩ = 72.

Flute I

Flute II

2 Oboes

2 Clarinets in A

2 Bassoons

2 Horns in D

2 Horns in C

2 Trumpets in A

Tympani

Triangle

Tambourine

Allegretto quasi Andantino.

Violins I

Violins II

Violas

Carmen

Soprani I et II

Chorus of Cigarette-girls

Tenors

Chorus of young people

Basses

Chorus of the Citizens

Cellos

Basses

pp possibile

pizz.

pp

pizz.

pp

pizz.

pp

p

L'amour est un oi-seau re-bel-le Que nul ne peut ap-pri-voi-ser, Et c'est

*) Imitated from a Spanish song

Fl I

pp

Violins

C. *portando la voce*

bien en vain qu'on l'ap-pelle, s'il lui con-vient de re-fu-ser. Rien n'y fait, menace ou pri-è-re, L'un par-le bien, l'au-tre se

29

Fl.

Clar.

Bns.

Triangle

Tambourine

Violins

C. *portanda la voce*

Soprani

Chorus Tenors

tait ; Et c'est l'autre que je pré-fère, Il n'a rien dit : mais il me plait. L'a-

L'amour est un oiseau re-

pp legg.

pp legg.

pp

c. -mour ! — l'a mour ! — l'a -mour ! — l'a- mour ! l'amour est

-bel-le Que nul ne peut ap-pri-voi-ser, Et c'est bien en vain qu'on l'ap-pel-le S'il lui con-vient de re-fu-ser !

Violins

c. en-fant de Bo-hème, Il n'a ja-mais, jamais connu de loi, Si tu ne m'ai-mes pas, je t'ai-me ; Si je t'aime, prends garde à

Fl.

Ob.

Clar.

Bns.

Horns in D
Horns in C

Trump.

Tymp.

Triangle

Tambourine

Violins

arco

pizz.

pp

cresc.

C.

toi ! — Si tu ne m'ai-mes pas, si tu ne m'aimes pas, je t'ai-me ! — Mais si je t'aime, si je

Soprani

Prends garde à toi !

Tenors

Prends garde à toi !

Bassés

Prends garde à toi !

arco

pp

f

pp

cresc.

p
a 2
p
a 2
p

p

mf *meno p*
mf *meno p*
mf *meno p*

f
t'aime, prends garde à toi!

mf
L'amour est enfant de Bohême, Il n'a jamais, jamais connu de loi, Si tu ne m'aimes pas, je

mf
pizz. sempre pizz.

Piano accompaniment for the first system, featuring a complex texture with multiple staves and dynamic markings like *pp*.

Piano accompaniment for the second system, including a section marked *a 2*.

Piano accompaniment for the third system, showing a change in texture and dynamics.

Piano accompaniment for the fourth system, with alternating *arco* and *pizz.* markings.

Vocal line for the first part of the lyrics, starting with "Si tu ne m'aimes pas, si tu ne m'aimes pas je t'aime !"

Vocal line for the second part of the lyrics, starting with "t'ai-me ; Si je t'aime, prends garde à toi ! Prends garde à toi !"

Vocal line for the third part of the lyrics, starting with "Bo-hé-me ! Prends garde à toi ! Prends garde à"

Vocal line for the fourth part of the lyrics, starting with "Bo-hé-me ! Prends garde à toi ! Prends garde à"

Piano accompaniment for the fifth system, including *arco* markings.

Fl.

Ob.

Clar.

Bns. *pp* *poco sf* *ff* *a 2*

Horns *poco sf* *ff*

Triangle

Tambourine *ff*

Violins *pp* *pizz.* *cresc.* *f* *arco* *ff* *pp* *pizz.*

c. *cresc.* *f* *f* *3* *p*

Mais si je t'aime, si je t'ai-me, Prends garde à toi ! L'oi-seau

toi ! à toi !

toi ! à toi !

toi ! à toi !

pp *cresc.* *pizz.* *f* *arco* *ff* *pp* *pp* *possibile*

Violins

c. *3* *3* *3*

que tu croy-ais sur-prendre Battit de l'aile et s'en-vo-la ; L'amour est loin, tu peux l'at-tendre ; Tu ne l'at-

Cellos.

Fl. I.

pp

Violins

C. *portando* *portando*

tends plus, il est là ! Tout au-tour de toi vi-te, vi-te, Il vient, s'en va, puis il re-vient ; Tu crois

Cellos.

32

Fl. *pp*

Clar. *pp*

Bns. *ppp*

Triangle *ppp*

Tambourine *ppp*

Violins *div.*

C. *pp legg.* *pp legg.*

Soprani *pp legg.* *pp legg.*

Chorus *pp legg.*

Tenors *ppp*

pizz.

le te-nir, il t'é - vi-te ; Tu crois l'é - vi - ter, il te - tient ! l'a - mour !

Tout au-tour de toi vi-te, - vite Il vient, s'en

Fl.
Clar.
Bns.
Triangle
Tamb.

This section of the score features five staves. The Flute (Fl.) and Clarinet (Clar.) parts include trills and triplets. The Bassoon (Bns.) part provides harmonic support with chords. The Triangle and Tambourine (Tamb.) parts provide rhythmic accompaniment with steady patterns.

Violins

This section contains two staves for the Violins, showing a melodic line with some rests and a supporting bass line.

C. l'a- mour! — l'a- mour! — l'a- mour! L'amour est
va, puis il re - vient; Tu crois le tenir il t'é- vi-te; Tu crois l'é- vi- ter, il te tient!

This system includes a vocal line (C.) with lyrics and piano accompaniment. The lyrics are: "l'a- mour! — l'a- mour! — l'a- mour! L'amour est va, puis il re - vient; Tu crois le tenir il t'é- vi-te; Tu crois l'é- vi- ter, il te tient!". The piano accompaniment features a steady bass line and chords.

Violins

This section contains two staves for the Violins, continuing the melodic and harmonic material from the previous section.

C. en-fant de- Bo- hême, Il n'a ja- mais, jamais connu de loi, Si tu ne m'aimes pas, je t'ai-me; Si je t'aime, prends garde à

Cellos

This system includes a vocal line (C.) with lyrics and piano accompaniment. The lyrics are: "en-fant de- Bo- hême, Il n'a ja- mais, jamais connu de loi, Si tu ne m'aimes pas, je t'ai-me; Si je t'aime, prends garde à". The piano accompaniment includes a staff for Cellos, providing a steady bass line.

Fl. *f*

Ob. *f*

Clar. *f*

Bns. *f*

Horns in D in C *f* a2

Triangle

Tamb. *f* arco

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

Soprani
Tenors
Basses

toi ! — Si tu ne m'ai-mes pas, Si tu ne m'aimes pas, je t'ai-me ; Mais si je t'aime, si je Prends garde à toi ! Prends garde à toi ! Prends garde à toi ! Prends garde à toi ! *f* *pp* *f* *pp* *f* *pp* *cresc.*

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

Fl. *p*

Ob. *p* a 2.

Clar. *p* a 2.

Bns. *p* a 2.

Horns *p*

Triangle

Tamb. *p*

Violins *mf* *meno p*

mf *meno p*

mf *meno p*

c. *f* 3
t'aime, prends garde à toi!

mf
L'amour est en-fant de Bo-hême, Il n'a ja-mais, jamais connu de toi, Si tu ne

mf *p*
L'a-mour est en-fant

p
L'a-mour est en-fant

mf *pizz.* *sempre pizz.*

34

The first system consists of five staves. The top four staves are grouped by a brace on the left. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. It features intricate rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *pp* (pianissimo).

The second system has two staves. The upper staff contains a long, sustained note with a fermata, while the lower staff continues with a rhythmic accompaniment. Dynamic markings include *f* and *p*.

The third system consists of two staves. The upper staff has a rhythmic accompaniment, and the lower staff has a more active melodic line. Dynamic markings include *f*.

The fourth system has four staves. The top two staves are grouped by a brace. The music includes articulations such as *arco* and *pizz.* (pizzicato). Dynamic markings include *f* and *pp*.

The fifth system is a single staff with a vocal line. It includes a triplet marking (*3*) over the final notes. Dynamic marking includes *p*.

Si tu ne m'ai-mes pas, Si tu ne m'aimes pas, je

The sixth system has two staves. The upper staff contains the lyrics: "m'ai-mes pas, je t'ai me, si je t'ai-me, prends garde à toi ! Prends garde à toi !". The lower staff has a rhythmic accompaniment. Dynamic marking includes *f*.

The seventh system has two staves. The upper staff contains the lyrics: "de Bo- - - hé - - - - me, Prends garde à toi !!". The lower staff has a rhythmic accompaniment. Dynamic marking includes *f*.

The eighth system has two staves. The upper staff contains the lyrics: "de Bo- - - hé - - - - me, Prends garde à toi !". The lower staff has a rhythmic accompaniment. Dynamic marking includes *f*.

The ninth system consists of two staves. The upper staff has a rhythmic accompaniment, and the lower staff has a more active melodic line. Dynamic markings include *arco* and *pp*.

Fl.

Ob.

Clar.

Bns.

Horns

Trump.

Tymp.

Triangle

Tamb.

Violins

arco

pizz.

cresc.

f

pp

poco sf

ff

a 2.

c.

t'ai-me ; — Mais si je t'ai-me ; Si je t'aime, prends garde à — toi ! —

Prends garde à toi !

à

Prends garde à toi !

à

Prends garde à toi !

à

Prends garde à toi !

à

pizz.

arco

f

ff

Nº 6. Scene.

Allegro moderato. ♩. = 100.

Flute I *mf*

Flute II *mf*

2 Oboes

2 Clarinets in A *p*

2 Bassoons

2 Horns in E

2 Horns in C

2 Trumpets in A

3 Trombones

Tympani

Violins I *p*

Violins II *p*

Violas *mf*

Chorus of Cigarette-girls

Soprani I et II

Chorus of young people

Tenors. *mf* (to Carmen)

Car-men ! sur tes pas nous nous pres-sons tous ! Car-

Cellos *mf*

Basses

Fl. *cresc.*

Viólins *cresc.*

Tenors *cresc.*

men ! sois gen-tille, au moins ré-ponds-nous ! ré-ponds-nous ! O Car-men ! sois gen-tille, au moins ré-ponds-

Clar. a 2.
 Bns. *p ma sonore e molto espressivo*
 Horns *p dim.*
 Tromb. *dim.*
 Tymp. *ppp*

Andante moderato.
 div. con sord.
 Viol. *dim.*
 div. con sord. *p*
 pizz. *dim. p*
 arco
 p *ma sonore e molto espressivo*
 p *dim.*

(The young men surround Carmen; she looks first at them, then at Don José; hesitates; turns as if going to the factory, then retraces her steps and goes straight to Don José, who is still occupied with his primer.)

chain)
 pizz. *f*
 pizz. *f*
 p *ma sonore e molto espressivo*
 pizz. e div. *mf*
 p

35 Allegretto. Un poco più animato come al N° 5.

Fl. *pp*
 Clar. *pp*
 Bns. *pp*
 Horns in E *pp*
 Trump. *pp*
 Tromb. *pp*
 Tymp. *fp dim. molto*

Allegretto. Un poco più animato come al N° 5.

Viol. *senza sordini*
 molto *pp smorzando*

Sopr. leggiero ((lightly, gathering around Don José.)
 (Carmen takes from her bodice a bunch of cassia-flowers, and throws it at Don José! (This action on this chord.)
 Carmen runs away; exit.) L'amour est enfant de Bo-hème, Il n'a ja-

Andantino quasi Allegretto.

♩ = 104.

36

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bns.), Horns (in E and C), Trumpet (Trump.), Trombone (Tromb.), and Tympani (Tymp.). The woodwinds and strings play a melodic line starting with a *pp* dynamic, which builds to *f* and *ff* by measure 36. The bassoon part includes a *mf a 2.* marking. The tympani part is marked *ppp* and *f*. The horns part includes a *pp* marking and a *f a 2.* marking. The trumpet and trombone parts include *f* and *mf* markings. The woodwinds and strings play a melodic line starting with a *pp* dynamic, which builds to *f* and *ff* by measure 36. The bassoon part includes a *mf a 2.* marking. The tympani part is marked *ppp* and *f*. The horns part includes a *pp* marking and a *f a 2.* marking. The trumpet and trombone parts include *f* and *mf* markings.

Andantino quasi Allegretto.

Musical score for strings and vocal line. The string parts (Violins and Basses) play a rhythmic accompaniment marked *f* and *f espress.*. The vocal line includes the lyrics: "mais, jamais connu de lui ; Si tu ne m'ai-mes pas, je t'ai-me ! Si je t'aime, prends garde à toi ! (general burst of laughter)". The vocal line is marked *f*, *cresc.*, and *ff*. The string parts include a *f* marking and a *f espress.* marking. The vocal line includes a *f* marking, a *cresc.* marking, and a *ff* marking.

Fl. *mf*

Ob. *mf*

Clar. *mf*

Bns. *mf*

Horns in E *mf*

Trump. I. *p*

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

Violins *dim.* *p*

dim. *pp.*

dim. *p*

dim. *p*

Fl. *p*

Ob. *mf*

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

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

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

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

sf *dim.* *p* *pp* *pizz.*

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

pizz. *dim.* *pp dim.* *pp* *pizz.*

p *pp*

sempre pizz.

Exeunt Workingmen, Young Men, Soldiers enter guard-house. Don José is left alone; he picks up the flowers, which had fallen at his feet.

Nº 6^{bis} Recitative.

Flutes

Oboes

Clarinet in A

Bassoons

Horns in E flat

Horns in C

Violins I

Violins II

Violas

Micaela

Don José

Cellos

Basses

Fl. **Andante moderato.** 37

Clar.

Bns.

Horns in E flat

Andante moderato.

Violins

J. **Andante moderato.**

-le qui m'ar-rivait ! Le parfum en est fort et la fleur est jo-li-e !

p espress.

Fl. **Allegro.**

Ob.

Clar. in B flat *p*

Bns.

Horns in E flat

Violins *pizz.* *arco* **Allegro.**

M. *Micaëla.*

J. *Don José.* *Jo-sé!*

Et la fem-me... S'il est vrai-ment des sor-ciè-res, C'en est u-ne certai-ne-ment. Mi-ca-ë-

pizz. *arco*

pizz. *arco*

p

Fl.

Ob.

Clar.

Bns.

Horns in E flat

Viol. *f* *pizz.* *pizz.* *pizz.*

M. *Me voi-ci!* *C'est votre mè-re qui m'en-voie!*

J. *la!* *Quelle joi-e!*

Cellos and Basses *f* *pizz.*

Nº 7. Duet.

Andantino quasi Allegretto. ♩ = 96.

Flute I

Flute II

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns I in F
II in D

2 Horns in B flat (Low)

2 Trumpets in B flat

3 Trombones

Tympani

Harps

Violins I

Violins II

Violas

Micaela

Don José

Cellos

Basses

Andantino quasi Allegretto.

Andantino quasi Allegretto.

pp

pp

pp

p

p

p (with simplicity.)

p (with emotion.)

Parle-moi de ma mère! Parle-moi de ma mère!

J'ap--por-te de sa part, fi-dè-le messa-gè-re, Cet-te

Clar.

Bns.

Horns

I in F

Violins

sempre p

pp

M.

let-tre... (joyfully) Et puis un peu d'ar-gent Pour a-jou-ter à votre traite- ment. Et puis... Et

J.

Une lettre ! Et puis ?...

Cellos

sempre p

pp

Fl. *colla voce*

pp

Clar.

I.

Bns.

pp

Horns

p

pp espress.

I in B flat

pp

Violins

p

pp espress.

M.

ritenuto a tempo

puis.. vraiment je n'o-se ! Et puis et puis en-core une autre chose Qui vaut mieux que l'argent, Et qui pour un bon fils Au-

pizz.

p

pizz.

pp

pp

Clar.

Horns

Violins *poco cresc.* *p* *p dim.*

M. *p* *p dim.*

J. *p* *p dim.*

ra sans doute plus de prix. Oui je parle-rai. Ce que l'on m'a don-né,

Cette au-tre cho-se, quelle est-el-le ? Par-le donc,

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

p *p* *p* *p* *p*

38

a tempo

Un poco più lento. ♩ = 69.

Fl.

Ob.

Clar.

Bns. I. *p* *p* *ppp* *ppp*

colla voce *a tempo* *a tempo* *Un poco più lento.*

Violins *pp* *pp* *pp* *pp* *p* *p* *pp*

M. *p* *p* *p* *p* *p* *p* *p*

Je vous le donne-rai. Votre mère avec

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

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

Fl. *ppp*

Ob.

Clar.

Bns.

Harp *ppp*

Violins *pizz. pp*

pp

pizz.

M. *pp* *Leggiero ma espressivo*

moi sortait de la cha-pel-le. Et c'est a- lors qu'en m'embras-sant : Tu vas, m'a-t-elle dit, t'en al-

Clar. *p*

Bns. *p*

Horns II in D I in F *pp* *p*

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

M. *poco cresc.* *mf*

ler à la vil-le : La route n'est pas lon-gue, u- ne fois à Sé- vil-le Tu chercheras mon

arco pp *p* *pizz. p*

L'istesso tempo.

L'istesso tempo.

Clar.
Bns. *p*

Violins *p* *p cresc.* *sf* *p dim.* *p* *sf*

M. *cresc.* *sf* *arco* *dim.* *p riten.* *pp* *pespress.*
 fils, mon Jo- sé, mon en- fant! Tu cher- cheras mon fils, mon Jo- sé, mon en- fant! Et

Fl. *pp*

Clar. *pp*

Horn I in B flat *pp*

Trump. *pp* *possibile*

Tromb. I *ppp*

Harp *pp*

Violins *pp* *pizz.*

M. *pp* *pizz.*
 tu lui di- ras que sa mè- re Songe nuit et jour à l'ab- sent,

Fl.

Ob.

Clar.

Bns.

pp

pp

Horns in B flat

Trump.

Tromb.

p

Harp

Violins

pp

pp

p

M.

Qu'el-le regrette et qu'elle es - pè-re, Qu'el-le par-don- ne et qu'el-le at-tend. Tout ce-la, n'est-ce pas, mi-

p

pp

p

Detailed description: This page of a musical score, numbered 108, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bns.), with the latter two marked *pp*. The brass section consists of Horns in B flat, Trumpets (Trump.), and Trombones (Tromb.), with the Trombone part marked *p*. The Harp part is characterized by intricate triplet patterns. The string section includes Violins, with dynamics ranging from *pp* to *p*. A vocal line (M.) is present with French lyrics: "Qu'el-le regrette et qu'elle es - pè-re, Qu'el-le par-don- ne et qu'el-le at-tend. Tout ce-la, n'est-ce pas, mi-". The score is written in a key with two flats and a 3/4 time signature.

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

in B flat in F in D II. in D
ppp poco cresc. dim. dim.molto
 I. *p*

poco sf dim.

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

M. *cresc. f ff*
 gnon- ne, De ma part, tu le lui di-ras ; Et ce baiser que je te don- ne, De ma
poco sf dim.molto
p

a tempo. Un poco animato. ♩ = 100.

Fl. a 1.
Clar. p meno p
Horns II in D. pp I in F. pp p meno p
Tromb. pp
Harp pp
Violins pp ppp pp pp
M. *portando rit.* *dim.* part tu le lui ren- dras. **(with emotion.)** Un baiser pour son fils! Un. baiser pour son
J. Un baiser de ma mè-re! Un baiser de ma mè-re!
pp ppp *sempre pp* sf *meno p* cresc.

Fl. *colla voce* a tempo
Clar. a 2 p cresc. dim. molto
Bassoons a 2 p cresc. f dim. molto
Horn I in F p cresc. f dim. molto
II in D a tempo
Violins p espress. cresc. dim. molto
M. *rall.* (simply) p espress. cresc. dim. molto
J. fils! Jo-sé, je vous le rends com-me je l'ai pro-mis! Ma
p arco p espress. cresc. dim. molto
p cresc. f dim. molto

Clar.
Bns: *pp*
Horn: II in D *pp* *3* *3* *3* I in F. *pp*
Violins *pp*
J. *pp*
mère je la vois !... Oui, je re- vois mon vil- la- ge ! O sou- ve- nirs d'autre-

Fl. *pp*
Clar. *pp* I. *3*
Horns II in D. *meno p* *dim.* I in B flat: *ppp* *3* *3* *3*
Violins *poco cresc.* *dim.* *pp*
M. *cresc.* *dim.* *pp*
J. *pp* Sa mè re, il la re- voit ! Il re- fois, doux sou- ve- nirs du pa- ys ! Doux souve- nirs du pa- ys !
poco cresc. *dim.* *pp* *pizz.* *pp*

Fl.

Ob.

Clar.

Bns.

meno pp

pp

pp

meno pp

pp

meno pp

Horns

Trump.

Tromb.

I in F.

pp

in B flat

p

pp

meno pp

Violins

meno p

meno p

Mi.

cre - scen - do

-voit son vil-la-ge! O sou-ve-nirs d'autre-fois! Sou-ve-nirs du pa-ys! Vous remplis-sez son

J.

cresc.

O sou-ve-nirs ché-ris! O sou-ve-nirs! O sou-ve-nirs ché-ris Vous remplis-sez mon

arco

sempre pp

meno p

cre - - scen - - do *f*

cre - - scen - - do *f*

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

cre - - scen - - do *f* *mf*

cre - - scen - - do *f* *mf*

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

II in D. *mf* *cresc.* *f* *mf*

cre - - scen - - do *f*

I. *mf*

I. *p* *f*

cre - - scen - - do *f* *mf* *p*

cre - - scen - - do *f* *mf* *p*

cre - - scen - - do *f* *mf* *p*

Ml. *f* *ff* *dim.*

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

cœur de for- - ce et de cou- ra- ge O sou-ve-nirs chéris! Sa mère, il la re voit, il re voit son vil-

cœur de for- - ce et de cou- ra- ge O sou-ve-nirs chéris! Ma mère je la vois, je re vois mon vil-

cre - - scen - - do *f* *mf* *p*

cre - - scen - - do *f* *mf* *p*

Un poco più lento. ♩ = 69.

Fl. rit.

Ob.

Clar.

Bns.

II in D I in F

Horns

Trump. in B flat

Tromb.

Tymp.

sf p dim.

f

I. 3

pp

poco sf pp dim.

III.

Viol. *pp*

rit. *Un poco più lento. ♩ = 69.*

pizz.

arco

mf

pp

mf

p

arco

p

Mi. *la - - ge!*

J. *la - - ge!*

Cellos and Basses *Qui sait de quel démon j'al-lais é-tre la*

p pizz.

Fl. *ppp*

Ob. *I. ppp*

Clar. *ppp ppp*

Bns. *II. ppp*

Tymp. *ppp*

Viol. *pp pizz.*

pp pizz.

J. *(absorbedly)*

Cellos and Basses *proie! Mé-me de loin ma mè-re me dé-fend. Et ce bai-ser qu'elle m'en*

pp

Fl.
Ob.
Clar.
Bns.

Harp

Violins

Mi.

J.

Cellos
Basses

(with transport.) *dim. e rall. molto* Quel démon? quel péril, je ne comprends pas
 voi- e, Ce bai-ser qu'elle m'envoi-e Ecar- te le pé- ril et sauve son en- fant!

a tempo allegretto. ♩ = 80. colla voce

Violins
Cellos
Basses

Mi.

J.

Cellos
Basses

bien... Que veut di-re ce-la ? **Recit.**
 Rien! rien! Parlons de toi, la messa-gè-re; Tu vas re-tourner au pa-

Clar. *a tempo*

espress.

Violins *p* *pizz.* *p* *arco* *dim.* *f*

Violas *p* *pizz.* *p* *arco* *dim.* *f*

Cellos *p* *pizz.* *p* *arco* *dim.* *f*

Basses *p* *pizz.* *p* *arco* *dim.* *f*

Mi. *f* Oui, ce soir mè- me. de- main je ver-rai vo-tre mè- - re ! (*animatedly.*)

J. *f* ys ? Tu la verras ! Eh bien !

42 L'istesso tempo.

Fl. *pp*

Clar. II. *p dim.* *pp*

Horns *p dim.* *pp* I in B flât

Trump. *pp*

Tromb. *pp* I.

Harp *pp*

Violins *pp*

Violas *pp* *pizz.* *p*

J. *p espress.* tu lui diras : Que son fils l'aime et la vé- ne- re Et qu'il se repent aujour-

Cellos *pp* *pizz.* *p*

Basses *pp* *pizz.* *p*

Fl.
Ob.
Clar.
Bns.

pp

This system contains the staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bns.). The Flute and Oboe parts are mostly rests. The Clarinet and Bassoon parts play a melodic line with a *pp* dynamic marking.

Horns in B flat
Trump.
Tromb.

This system contains the staves for Horns in B flat, Trumpet (Trump.), and Trombone (Tromb.). The Horns and Trombone parts play a melodic line, while the Trumpet part has a *p* dynamic marking.

Harp

This system contains the Harp part, featuring a complex rhythmic pattern with many triplets.

Violins

This system contains the staves for Violins, showing a melodic line with a long slur.

J.
d'hui ; Il veut que là-bas sa mè- re soit con- ten- te de lui ! Tout ce-

This system contains the vocal soloist part (J.) and the piano accompaniment. The vocal line includes the lyrics: "d'hui ; Il veut que là-bas sa mè- re soit con- ten- te de lui ! Tout ce-". The piano accompaniment provides harmonic support.

pp poco

pp poco

I.
pp poco

pp poco

pp poco

I in F

II in D

in B flat

I.

ppp poco cresc.

pp

pp

p cresc.

cre - scen - do f

la n'est-ce pas, mi-gnon-ne, De ma part, tu le lui di-ras ! Et ce baiser que je te.

pp

p

colla voce a tempo un poco rit.

rall.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *sf*, *dim. molto*, and *pp*. The violin part includes *ppp* and a first ending bracket labeled "I.". The tempo is marked "a tempo un poco rit." and "rall.".

Musical score for the second system, including piano and violin parts. The piano part includes dynamic markings such as *sf*, *dim. molto*, *pp*, and *poco sf*. The violin part includes *pp* and a second ending bracket labeled "a2". The tempo is marked "a tempo un poco rit." and "rall.".

Musical score for the third system, featuring piano and violin parts. The piano part includes dynamic markings such as *poco sf*, *dim.*, and *ppp*. The violin part includes *pp*. The tempo is marked "a tempo un poco rit." and "rall.".

a tempo un poco rit.

Musical score for the fourth system, featuring piano and violin parts. The piano part includes dynamic markings such as *poco sf*, *dim. molto*, *pp*, *ppp*, *pizz.*, and *arco*. The violin part includes *pp*, *pizz.*, and *arco*. The tempo is marked "a tempo un poco rit." and "rall.".

rall. cresc.

Musical score for the fifth system, featuring a vocal line with lyrics. The lyrics are: "Micaëla. pp con semplicità (with simplicity.)". The tempo is marked "rall. cresc.".

Musical score for the sixth system, featuring vocal lines with lyrics. The lyrics are: "portando la voce rit. Oui, je vous le pro-mets... de la part de son fils, Jos-é je le ren- (he embraces Micaela) don- ne De ma part tu le lui ren- dras !". The tempo is marked "rall. cresc.".

Musical score for the seventh system, featuring piano and violin parts. The piano part includes dynamic markings such as *poco sf*, *dim. molto*, *pp*, *ppp*, and *pp*. The violin part includes *pp*. The tempo is marked "rall. cresc.".

43 Allegro moderato. ♩ = 88.

Horns in B flat *pp* *II in D.*

Violins *pp*

Mi. *dim.*
-drai, com-me je l'ai pro-mis.

J. *pp*
Ma mè-re, je la vois !... oui, je re-vois mon vil-la-ge ! O souve-

p

Fl. *pp*

Clar. *pp* I. 3 *ppp*

Horns I in F *pp* II in D *menop* I in B flat *ppp*

Viol. *poco cresc.* *dim.* *pp*

Mi. *pp*

J. *cresc.* *dim.* Sa mè-re, il, la re-
nirs d'autre-fois, doux souve-nirs du pa-ys ! Doux souvenirs

poco cresc. *dim.* *pp* *pizz.* *pp*

Fl.

Ob.

Clar.

Bns.

I.

pp

meno

pp

meno

pp

II in D

Horns

I in B flat

Trump.

Tromb.

I in F

pp

pp

pp

Violins

meno

meno

Mi.

J.

voit ! Il re-voit son vil-la-ge ! O sou-ve-nirs d'autre-fois ! sou-ve-nirs

du pa-ys ! O sou-ve-nirs ché-ris ! O sou-ve-nirs ! O sou-ve-nirs ché-

cre - - scen - -

cre - - scen - -

meno

arco

sempre pp

meno

cre - - - scen - - - do

cre - - - scen - - - do

pp

pp

pp

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

I in B flat

I in F

II in D

p

mf

mf cresc.

meno pp

cre - - - scen - - - do

cre - - - scen - - - do

p

p

p

p

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

Mi. do -

du pa- ys! Vous remplis-sez son cœur de for- ce et de cou-ra- ge!

J. do -

ris Vous remplis- sez mon cœur le for- ce et de cou-ra- ge!

p

p

cre - - - scen - - - do

cre - - - scen - - - do

f *f* *f* *mf* *mf* *p* *pp* *ppp*

f *mf* *p* *pp* *ppp*

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

Mi. *ff* *dim.* *p* *sf* *pp*
O sou-ve-nirs ché- ris ! Sa mère il la re-voit, il re-voit son vil- la- ge ! Il te re-

J. *ff* *dim.* *p* *pp*
O sou-ve-nirs ché- ris ! Ma mè-re, je la vois je re-vois mon vil- la- ge ! Je te re-

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

f *mf* *p*

II in D *p* I in F *ppp*
II in D *pp*

Fl.
Clar.
Horns
Violins
Violas
M.
J.
Cellos and Basses

voit ô mon vil- la- ge ! Doux souve- nirs, sou-ve-nirs du pa- ys ! Vous remplis- sez son cœur de cou-
vois ô mon vil- la- ge ! Doux souve- nirs, sou-ve-nirs du pa- ys ! Vous remplis- sez mon cœur de cou-

44

I in B flat

ra- ge, O sou-ve- nirs, ô sou-ve-nirs ché- ris. *sempre pp* O sou-ve-nirs ché-ris ! Il re-voit son vil-
ra- ge, O sou-ve- nirs, ô sou-ve-nirs ché- ris. Je re- vois mon vil- la- - ge !

pp
pizz.
arco
sempre pp
pp
pizz.
arco
sempre pp
pp
pizz.
arco
sempre pp

dim. e rit.

sempre rit.

Fl. pp

Ob. pp

Clar. pp

Horns I in D pp

Horns II in F pp

Violins pizz. dim. e rit.

Mi. -la - ge! Vous lui ren- dez tout son cou- ra ge, O sou-ve- nirs du pa-

J. O sou- ve- nirs che- ris Vous me ren- dez tout mon cou- ra- ge, O sou-ve- nirs du pa-

Bns. ppp

a tempo

Fl. pp smorz.

Clar. pp smorz.

Bns. pp smorz.

Horns I in F pp a2 ppp

Violins arco pp ppp smorz. ppp

Violas arco pp ppp smorz. ppp

Mi. ys!

J. ys!

Cellos and Basses pp a tempo ppp

No 7^{bis} Recitative.

Oboes

Clarinets in A

Bassoons

Horns in A

Violins I

Violins II

Violas

Micaela

Don José

Cellos and Bases

f *f* *f*

Non pas, li-sez d'a-

Reste-là main-te- nant, pendant que je li- rai.

f

Violins

Mi.

J.

Cellos and Bases

p *p* *p* *p*

bord, et puis je revien-drai. C'est plus sa- ge, Ce-la me convient davan-ta-ge.

Pourquoi t'en al- ler ?

p *p*

Clar.
Bns.
Horns
Violins
Mi.
J.
Cellos
Basses

Lisez ! puis je revien drai. Je revien- drai !
Tu revien dras ?
(She leaves)

45

(Don José reads the letter in silence)

p

p

pizz.

p

J. D. José
 Ne crains rien ma mè-re, ton fils t'obé-i- ra, Fe- -ra ce que tu lui dis ;

Ob.

Clar.

Bns.

p

poco rit.

Violins

f

J. j'ai-me Mi-ca-ë- la, Je la prendrai pour fem- - -me, Quant à tes fleurs sorcière in-fâ- me !

pizz.

poco rit.

f

arco

f

No 8. Chorus.

Allegro vivo. $\text{♩} = 76.$

Flute I

Flute II (Piccolo)

2 Oboes

2 Clarinets in A

2 Bassoons

2 Horns in D

2 Horns in D flat

2 Trumpets in A

3 Trombones

Tympani

Violins I

Violins II

Violas

Zuniga

Soprani I (cries behind the scenes.)

Chorus of Cigarette-girls

Soprani II

Cellos

Basses

Que se passe-t-il donc là-

f *a. 2* *I.*

Detailed description: This is a page of a musical score for a chorus. The tempo is 'Allegro vivo' with a quarter note equal to 76 beats per minute. The score is arranged in systems. The first system includes woodwinds (Flute I, Flute II/Piccolo, 2 Oboes, 2 Clarinets in A, 2 Bassoons) and brass (2 Horns in D, 2 Horns in D flat, 2 Trumpets in A, 3 Trombones) and Tympani. The second system includes strings (Violins I, Violins II, Violas) and a soloist (Zuniga). The third system includes vocal parts (Soprani I and II) and a Chorus of Cigarette-girls. The fourth system includes Cellos and Basses. The music is in a key with two sharps (D major) and a 2/4 time signature. Dynamics include *f* (forte) and *a. 2* (second ending). There are first ending markings (*I.*) in the Clarinet and Bassoon parts.

First system of musical notation. It includes piano (p) and violin (v) parts. The piano part features a first ending marked 'I.' and a second ending marked 'a 2'. Dynamic markings include *f*, *ff*, and *cresc.*. The violin part also has *ff* markings.

Second system of musical notation. It continues the piano and violin parts. Dynamic markings include *f* and *ff*. The violin part has a second ending marked 'a 2'.

Vocal line for the chorus. The lyrics are "pp cre - scen - do". The dynamic marking is *pp*.

Third system of musical notation. It includes piano and violin parts. The piano part has three instances of *cresc.* and *ff* markings. The violin part also has *ff* markings.

Bass vocal line. The text is "bas ?".

Soprano vocal line. The text is "Soprani I (on stage)".

Fourth system of musical notation. It includes piano and violin parts. The piano part has *cresc.* and *ff* markings. The violin part has *f* and *ff* markings.

Au secours !

Fl.
Clar. a 2
Bns. a 2
Trump. a 2
Tromb.
Violins
Violas
Soprani I
Sop II au secours! n'entendez-vous pas? (on stage)
Cellos and Basses Au secours! au secours! messieurs les sol-dats!

Fl. *pp* *cre -*
Clar. *pp* *cre -*
Bns. *pp* *cre -*
Viol. *pp* *cre -*
C' est la Carmenci - ta! *mf* Non, non, ce n'est pas el-le! *cresc.*
C' est la Carmenci - ta! *cresc.* Non, non, ce n'est pas
Cellos *pp* *cre -*
Basses *pp* *cre -*

Fl. - scen - - do

Ob. - scen - - do

Clar. a2 *p* cre - - scen - do

Bns. *p* - scen - - do

- scen - - do

f *ff*

in D. I.

Horns *p* cre - - scen - - do

in D flat

Trump.

Tromb.

Tymp.

f *ff* a2

Violins - scen - - do

- scen - - do

- scen - - do

f *ff*

f *ff* (to Zuniga)

C'est el-le ! si fait si fait c'est el-le ! Elle a por-té les premiers coups ! Ne les é-coutez pas ! Mon-

el-le ! pas du tout ! Ne les é-coutez pas ! E-coutez-nous mon-

ff (a Zuniga)

p cre - - scen - - do

- scen - - do

f *ff*

System 1: Five staves of music. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two sharps (F# and C#). The music consists of rhythmic patterns with many rests.

System 2: Five staves of music. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two sharps. The music features more complex rhythmic patterns and some melodic lines.

System 3: Three staves of music. The top two are treble clef, and the bottom is bass clef. The key signature has two sharps. The music continues with rhythmic patterns.

System 4: Four staves of music. The top two are treble clef, and the bottom two are bass clef. The key signature has two sharps. This system includes vocal lines with lyrics.

-sieur ! é-coutez-nous ! é-coutez-nous ! é-cou tez-nous ! é-coutez- nous ! é-cou-tez-nous !

-sieur ! é-cou-tez-nous. é-coutez-nous ! é-coutez-nous ! é-cou-tez-nous ! é-cou-tez-nous. mon-

47

É-coutez-nous mon-sieur, mon-sieur, é-cou-tez-nous ! (drawing Zuniga to their side)

-sieur ! mon-sieur é-cou-tez-nous ! La Manue-li-ta di-sait, Et ré-pé-

mf f

mf f

mf f

mf a2 f

mf f

in D. a2 mf f

in D flat a2 mf f

f

pizz. arco

mf pp

pizz. arco

mf pp

pizz. arco

mf pp

mf (same gestures)

Alors la Carmenci-

cresc.

tait à voix hau- te Qu'elle achè-terait sans fau- te Un â-ne qui lui plai- sait.

pizz. arco

mf pp

pizz.

mf f

Musical score for piano and voice, page 136. The score is in G major and 3/4 time. It features a piano accompaniment with a repeating eighth-note pattern in the left hand and a melodic line in the right hand. The voice part enters in the fourth measure with the lyrics: "ta Railleuse à son or-di-nai-re, Dit Un âne pourquoi fai-re? Un balai te suffi-ra." The piano part has a "pizz." marking in the fourth measure, and the voice part has a "cresc." marking in the fourth measure.

Dynamics: *mf*, *f*, *pizz.*, *cresc.*

Lyrics: ta Railleuse à son or-di-nai-re, Dit Un âne pourquoi fai-re? Un balai te suffi-ra. »

Musical score for the first system, featuring piano and violin parts. The piano part is marked *p* *ma ben marcato*. The violin part is marked *p*. The system includes a double bar line and a first ending bracket labeled *I.*.

Musical score for the second system, featuring piano and violin parts. The piano part is marked *p*. The violin part is marked *f*. The system includes a double bar line and a first ending bracket labeled *a2*.

Musical score for the third system, featuring piano and violin parts. The piano part is marked *p* *arco*. The violin part is marked *f*. The system includes a double bar line and a first ending bracket labeled *a2*.

Musical score for the fourth system, featuring piano and violin parts with lyrics. The piano part is marked *p* *arco* *sempre pizz.*. The violin part is marked *f*. The system includes a double bar line and a first ending bracket labeled *a2*.

Manue-li-ta ri-pos-ta Et-dit à sa cama-ra-de : « Pour cer-tai-ne prome-na-de, Mon à-ne te servi-

Musical score for the first system. It consists of five staves. The top two staves are vocal lines with lyrics: *cre - scen - do - molto*. The bottom three staves are piano accompaniment. Dynamics include *f* and *p*. Performance markings include *a2* and *mf*.

Musical score for the second system. It consists of five staves. The top two staves are vocal lines with lyrics: *cre - scen - do* and *cre - scen -*. The bottom three staves are piano accompaniment. Dynamics include *f*, *p*, and *mf*. Performance markings include *a2*.

Musical score for the third system, consisting of a single bass staff with piano accompaniment. Dynamics include *f*.

Musical score for the fourth system. It consists of five staves. The top two staves are vocal lines with lyrics: *cre - scen - do - molto*. The bottom three staves are piano accompaniment. Dynamics include *f* and *p*.

Musical score for the fifth system. It consists of five staves. The top two staves are vocal lines with lyrics: *cre - scen - do*. The bottom three staves are piano accompaniment. Dynamics include *f*.

" Et ce jour là tu pour-ras A bon droit fai-re la fiè-re, Deux laquais suivront der-riè-re T'émou-

ra !

Musical score for the sixth system. It consists of five staves. The top two staves are vocal lines with lyrics: *cre - scen - do - molto*. The bottom three staves are piano accompaniment. Dynamics include *f* and *p*. Performance markings include *arco*.

48

The musical score consists of piano accompaniment and vocal lines. The piano part is written for grand piano with treble and bass staves. The vocal part is written for a single voice with a treble staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is marked with dynamics such as *f* and *ff*. The lyrics are in French and describe a scene where two people are embracing and kissing.

chant à tour de bras » Là dessus, tou-tes les deux Se sont pri- ses aux che- veux. Toutes les deux, toutes les
 Là dessus, tou-tes les deux Se sont pri- ses aux che- veux. Toutes les deux, toutes les

First system of piano accompaniment. It consists of two staves (treble and bass clef). The music includes various rhythmic patterns and dynamics such as *p* and *pp*. There are also markings like *a2* and *I.* indicating specific performance instructions.

Second system of piano accompaniment. It continues the musical piece with sustained notes and dynamic markings. The notation includes various rhythmic values and articulation marks.

Third system of piano accompaniment. It features a melodic line in the treble clef and a bass line in the bass clef. Dynamics like *p* are used throughout the system.

Z. Zuniga *f* (impatiently) *senza rigore* **a tempo**

Au dia- ble tout ce bavar- da-, -ge !

deux, Se sont prises aux cheveux !

deux, Se sont prises aux cheveux !

Final system of piano accompaniment. It concludes the piece with sustained notes and dynamic markings like *p*.

Fl.
Clar.
Bns.
Horn in D
Violins
Z.

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

(to Don Jose)
Au dia- -ble tout ce bavar- da- -ge! Pre-nez, Jo-sé, deux hom- mes a-vec vous. Et voyez là de-

Fl.
Clar.
Bns.
Violins
Z.
Soprani I
Soprani II

pp
p
pp
pp
p
p
p
p
p
p
p
p
p
p
p

dans qui cau- se ce ta- pa- -ge!
Don Jose enters the factory, followed by two soldiers.
C'est la Carmenci- ta!
Non, non, ce n'est pas el-le!

Fl. *mf cresc.*

Ob. *pp cresc.*

Clar. *pp cresc.*

Bns. *pp cresc.*

Horns *pp cresc.* *a1.*

Trump. *p cresc.*

Tromb.

Tymp.

Violins *cre scen do*

C'est la Carmenci ta ! Si fait, si fait c'est el-le ! Elle a por té les premiers

Non, non, ce n'est pas el-le ! Pas du tout !

cre scen do

49

The first system of music consists of two systems of piano accompaniment. The first system has five staves: two treble clefs and three bass clefs. The second system has four staves: two treble clefs and two bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamic markings include *f* and *ff*. There are also articulation marks labeled 'a2' above several notes in the bass clef staves.

The second system of music consists of three staves: two treble clefs and one bass clef. The music continues with similar dynamics and articulation as the first system.

Z. Zuniga

The vocal soloist's part begins with the name 'Zuniga' and a dynamic marking of *ff*.

Ho-là ! E-loi-gnez-moi tou-tes ces femmes-là !

The vocal line contains the following lyrics: *coups ! Mon-sieur ! Mon-sieur ! Ne les é-coutez pas ! Mon-sieur ! Mon-sieur ! Ne les é-coutez pas ! Mon-*

The third system of music consists of two staves: one treble clef and one bass clef. The music concludes with dynamic markings of *f* and *ff*.

The first system of the musical score consists of four staves. The top two staves are the treble clef part of a piano accompaniment, showing a rhythmic pattern of eighth and sixteenth notes. The bottom two staves are the bass clef part, featuring a steady eighth-note accompaniment. The key signature is two sharps (F# and C#).

The second system contains five staves. The top four staves are piano accompaniment, with the first two in treble clef and the last two in bass clef. The fifth staff is a vocal line in bass clef, starting with a fermata. The key signature remains two sharps.

The third system consists of three staves of piano accompaniment. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with the established rhythmic patterns.

The fourth system features two vocal lines with French lyrics. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: "sieur. é-coutez nous ! é-coutez-nous, é-coutez-nous, é-coutez-nous é-coutez-nous, é-coutez--nous mon sieur. é-coutez nous ! é-coutez-nous, é-coutez-nous, é-coutez-nous é-coutez-nous, é-coutez--nous monsieur,". The piano accompaniment continues in the bottom two staves.

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a key with two sharps (F# and C#). The first four staves contain piano accompaniment with various rhythmic patterns. The fifth staff has a vocal line starting with a forte (*f*) dynamic and a second ending marked 'a2'. The system concludes with a double bar line.

The second system continues the piano accompaniment across five staves. The first four staves are piano accompaniment, with the bottom two staves featuring long, sustained notes. The fifth staff is a vocal line with lyrics: "a2" above the first measure, and "pp" below the first measure. The system concludes with a double bar line.

The third system consists of five staves. The top four staves are piano accompaniment, with the bottom two staves featuring long, sustained notes. The fifth staff is a vocal line with lyrics: "div." above the first measure, and "p" below the first measure. The system concludes with a double bar line.

sieur, mon-sieur, é-cou-tez-nous! C'est la Carmenci-ta Qui porta les pre-miers coups!
mon-sieur, é-cou-tez-nous! C'est la Manue-li.

The fourth system consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a key with two sharps (F# and C#). The first four staves contain piano accompaniment with various rhythmic patterns. The fifth staff has a vocal line starting with a pianissimo (*pp*) dynamic. The system concludes with a double bar line.

f *p* *cre - scen*

a2 *p* *cre - scen*

pp

unis. *cre*

cre *scen*

La Carmenci-ta ! La Carmenci-ta !

ta Qui porta les pre-miers coups ! La Manue-li-ta ! La Manue-li-ta !

cre - scen

do molto

do molto

do molto

do molto

do molto

do molto

a2
mf cre - scen - do molto ff

do molto ff

p cre - scen - do molto *a3* ff

ff

p cre - scen - do *f*

scen - do molto ff

scen - do molto ff

scen - do molto ff

do molto ff

Si! Si! Si! Si! Elle a por-té les pre-miers coups! Elle a

do molto ff

Non! Non! Non! Non! Non! Non! Elle a por-té les pre-miers coups! Elle a

do molto ff

do molto ff

System 1: Piano accompaniment. Treble and bass staves with chords and melodic lines.

System 2: Piano accompaniment. Treble and bass staves with chords and melodic lines.

System 3: Piano accompaniment. Treble and bass staves with chords and melodic lines.

System 4: Vocal line with lyrics. Treble staff with notes and lyrics below.

por-té les pre-miers coups ! C'est la Carmenci-ta ! C'est la Carmenci-ta ! C'est la
por-té les pre-miers, coups ! C'est la Manue-li-ta ! C'est la Manue-li-ta ! Ma-

System 5: Bass line. Bass staff with notes and chords.

51

ff

ff

a2

a2

ff

a2

ff

a2

ff

a2

ff

ff

ff

p

ff

p

cresc.

ff

ff

ff

ff

Car-men-ci-ta! Car-men-ci-ta!

nue-li-ta! Ma-nue-li-ta!

(The Soldiers clear the square.)

ff

ff

First system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features complex melodic lines with many accidentals and slurs. A piano (*p*) dynamic marking is present at the end of the system.

Second system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is more rhythmic and chordal. A section labeled "III. Solo" begins in the final measure, with a piano (*p*) dynamic marking.

Third system of musical notation, consisting of a single bass clef staff. It features a series of notes with dynamic markings: *ff*, *p*, *cresc.*, *ff*, *p*, *cresc.*

Fourth system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. This system contains various dynamic markings: *espress.*, *dim.*, *p*, *espress.*, *dim.*, *p*, *espress.*, *dim.*, *p*, *espress.*, *dim.*, *p*, *pizz.*, and *p*.

Clar. *dim. molto*

Bns. *dim. molto*

III Tromb. *dim. molto*

Violins *dim.*

dim.

Carmen appears at the factory door, led by Don José and followed by two soldiers. *dim.*

dim.

dim.

Fl. *pp*

Clar. *pp*

Bns. *p* *ppp*

p

in D. *pp*

Horns *ppp* in D flat *ppp*

ppp

pizz. *pp* *ppp*

pizz. *pp* *ppp*

pizz. *pp* *ppp*

pizz. *pp* *ppp*

pp *ppp*

No 9. Song and Melodrama.

Recitativ.

Flute I

Fluté II

2 Oboes

2 Clarinets in A

2 Bassoons

2 Horns in E

2 Horns in E flat

2 Trumpets in A

3 Trombones

Tympani

Recitativ.

Violins I

Violins II

Violas

Carmen

Don José

Zuniga

Chorus of Cigarette-girls

Cellos

Basses

Mon of-fi-cier, c'était une que-rel-le Des in-jures d'a-bord puis à la fin des

Clar. I. I.

Bns. *fp*

Horns in E flat I. *fp*

Violins *p* *f*

J. coups Une femme bles- sé-e Zuniga. Mais par el- le.

Z. Et par qui ? Vous enten-

52

Allegretto molto moderato. ♩ = 76.

Clar. I

Bns.

Horn I.

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

C. Carmen. (humming) *p*

Z. Tra la la la la la la, Coupe-moi, brûle-

dez Que nous répondez vous ?

Cellos and Basses *pp* *pizz.* *ppp*

Viol. *p*

C. moi, je ne te di-rai rien Tra la la la la la la, Je brave tout le feu, le fer et le ciel

Cellos and Basses

Fl. *ppp*

Violins

C. *meno p.*

Z. *Recit.* *Tra*

mé- -me. *Zuniga.*

Fais nous grâ- ce de tes chansons Et puisque l'on t'a dit de répondre, ré-ponds !

Tutti. pizz.

Violins

Tutti. pizz.

ppp (staring impudently at Zuniga.)

C. *ppp*

la la la la la la, Mon secret, je le garde et je le garde bien! Tra la la la la la la, J'en aime un autre et

ppp

Fl. *sempre pp*

Violins

div. arco

sempre ppp

C. *ppp*

meurs en disant que je l'ai -me. *Recit.*

Z. *ppp*

Puisque tu le prends sur ce ton

53 Allegro. ♩ = 124.

This musical score page includes the following parts and markings:

- Woodwinds:** FL (Flute), Ob. (Oboe), Clar. (Clarinet), Bns. (Bassoons). Dynamics include *ff* and *meno f*.
- Brass:** Horns (with parts in E and E flat), Trump. (Trumpets), Tromb. (Trombones), Tymp. (Timpani). Dynamics include *ff*, *meno f*, *mf*, and *p*.
- Strings:** Violins. Dynamics include *ff*, *meno f*, and *mf*.
- Vocal Soloists:** Soprani I and II. The vocal line includes the instruction: "(Carmen strikes a woman who happens to be near her.)".
- Chorus:** The lyrics are "Tu chanteras ton air aux murs de la pri- son. . . En prison ! en prison !".
- Tempo and Dynamics:** The tempo is **Allegro.** with a metronome marking of ♩ = 124. Dynamic markings include *f*, *mf*, *dim.*, and *pdim.molto*.

Horns *dim.* *p*

Tromb. *dim.* *p*

Tymp. *dim.* *pp*

pp *pppp*

Violins *p* *pp* *ppp*

Zuniga. *p* *pp* *ppp* (to Carmen) #.

La pes-te! Décidé!

p *pp* *ppp*

Tempo I. ♩ = 76.

Fl. *ppp*

Ob. *ppp*

Clar. *ppp*

Bns. *ppp*

Tymp. *ppp*

Tempo I.

Violins

Carmen. (with the utmost impertinence.)
Tra la, la la la la la la la la la la la la la la la

ment vous avez la main les- te.

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

Fl. *pp*

Qb. *pp*

Clar.

Bns.

Horns in E

I. *ppp*

Violins *pp*

pizz. *pp*

la la la la la la la la la la la la la la la la la la,

Fl.

Clar. *ppp*

Horns

III in E flat *pp*

Violins

Zuniga.

C'est domma- ge C'est grand dom-ma- ge Car elle est gen-

Clar.

Horns in E flat

Tutti.

Violins

ppp

ppp

arco

ppp

z. tille vraiment Mais il faut bien la rendre sa- ge Atta-chez ces deux jolis

tille vraiment

Mais il faut bien la rendre sa- ge

Atta-chez ces deux jolis

arco

pp

54

Fl.

Clar.

ppp

ppp

Violins

pizz.

smorz.

pizz.

smorz.

pizz.

smorz.

Recit.

Carmen.

Où me conduirez-

bras.

pizz.

smorz.

pizz.

smorz.

Violins

arco

vous ?
D. José. ³

Vraiment tu n'y peux rien fai-re.

A la prison et je n'y puis rien fai-re Non rien - j'obé-is à mes

arco

p

f

p

f

p

f

p

f

Eh bien moi, je sais bien qu'en dépit de tes chefs eux mêmes Tu fe-ras tout ce que je veux, Et ce-la parce que tu

chefs

p

f

p

f

p

f

m'aimes Oui Jo-sé La fleur dont je t'ai fait présent Tu sais la fleur de la sor-ciè-re Tu peux la jeter mainte-

Moi t'ai-mer !
div.

Allegro.

Ob.
Clar.
Bns.
in D
Horns in B (low)
Violins
C.
J.
nant Le charme o- pè-re !
Ne me parle plus Tu m'entends Ne parle plus Je le dé-fends.

Fl Moderato.

Ob.
Clar.
Bns.
Violins
pizz.
arco
pizz.
pizz.
pizz.

Nº 10. Seguidilla and Duet.

Allegretto. ♩ = 160.

Flute I *pp* *ppp*

Flute II

Oboes

Clarinets in A

Bassoons

Horns in D

Horns in B

Trumpets in A

Trombones

Tympani

Harps *ppp*

Violins I *pp* *ppp* *ppp possib.*

Violins II *pp* *ppp* *ppp possib.*

Violas. *pp* *ppp* *ppp possib.*

Carmen

Don José

Cellos *pp* *ppp* *pizz.*

Basses

Detailed description: This is a page of a musical score for an orchestra and vocal soloists. The title is 'Nº 10. Seguidilla and Duet.' and the tempo is 'Allegretto' with a metronome marking of ♩ = 160. The score is arranged in systems. The first system includes Flute I (with dynamics *pp* and *ppp*), Flute II, Oboes, Clarinets in A, and Bassoons. The second system includes Horns in D and B, Trumpets in A, Trombones, and Tympani. The third system includes Harps (with *ppp* dynamic) and the beginning of the vocal soloists' parts. The vocal soloists are Carmen and Don José. The fourth system includes Violins I and II (with dynamics *pp*, *ppp*, and *ppp possib.*), Violas (with *pp*, *ppp*, and *ppp possib.*), Carmen, Don José, Cellos (with *pp*, *ppp*, and *pizz.*), and Basses. The music is in 3/8 time and the key signature has two sharps (F# and C#).

Harp.

Violins

C. Carmen. *pp leggiero*
Près des rem- parts de Sé- -vil - le,

Harp.

Violins

C. *3*
Chez mon a- mi Lil-las Pas-tia J'i- rai dan-ser la Se-gue-

Harp.

Violins

C. *arco sempre ppp* *pizz.*
dille Et boi-re du Man-za- nil- la. J'i-rai chez mon a-mi Lil-las

ppp

Fl. I. *pp*

Ob. *ppp*

Clar. I. *pp*

Bns. *ppp*

Horns in D *pp*

Harp

Violins

C. *pizz.* *arco*

Pas-tia.

Fl.

Ob.

Clar.

Bns.

Horns

Harp

Violins *sempre pp*

C. *pizz.*

Oui, mais toute seule on s'ennuie Et les vrais plaisirs sont à deux ; Donc, pour me, tenir

Fl. *a1.* *pp* *ten.* *ten.*

Harp

Violins

c. *meno p*

compagni-e, J'em-mènerai mon amou-reux ! Mon amou-reux... il est au dia -

Fl. *ten.*

Harp

Violins

c. *arco*

-ble... Je l'ai mis à la porte hier ! Mon pau-vre cœur très con-so-la-ble. Mon cœur est

Horn in D

I. *ppp*

Harp

Violins

C. *pp*

li-bre com-me l'air ! J'ai des galants à la douzai-ne, Mais ils ne sont pas à mon gré.

pizz.

56

a tempo

Fl.

Clar.

Horn *colla voce*

Harp

Violins

a tempo
pizz.

pizz.

pizz.

rallentando

C. *pp*

Voici la fin de la se-mai-ne : Qui veut m'aimer ? je l'aime-rai ! Qui veut mon â-me ? Elle est à prendre !

arco

Ob. I. *ppp*

Clar. *ppp*

Bns. I. *ppp*

Harp

Violins *arco*

c. *pizz.*

Vous ar-ri-vez au bon mo-ment! Je n'ai guè-re le temps d'at-tendre, Car a-vec mon nou-vel a-mant

Detailed description: This system contains the first five staves of the score. The woodwinds (Ob., Clar., Bns.) and strings (Violins) play a melodic line marked *ppp*. The harp provides accompaniment. The vocal line (C) begins with the lyrics 'Vous ar-ri-vez au bon mo-ment! Je n'ai guè-re le temps d'at-tendre, Car a-vec mon nou-vel a-mant'. The vocal line is marked *pizz.* and features a long melodic phrase.

Fl. *ppp*

Ob. *ppp*

Horns in D *ppp*

Violins *ppp*

c. *pp*

Près des rem-parts de Sé-vi-le, Chez mon a-mi Lil-las

meno p
pizz.
p *ppp*

Detailed description: This system contains the next five staves of the score. The woodwinds (Fl., Ob.) and strings (Horns, Violins) play a melodic line marked *ppp*. The vocal line (C) continues with the lyrics 'Près des rem-parts de Sé-vi-le, Chez mon a-mi Lil-las'. The vocal line is marked *pp* and features a triplet. The bass line is marked *meno p*, *pizz.*, and *p*.

Fl. *sempre ppp*

Clar. *sempre pp*

Horns in D *ppp*

Violins *pizz.* *arco*

pizz. *arco*

pizz. *arco*

Pas-tia, J'i-rai dan-ser la sé-gue-dille Et boi-re du Man-za-nil-la.

arco

57

Fl.

Ob.

Clar. *a 2.*

Bns. *a 2.*

Horns *in D* *in B*

Trump.

Harp

Violins

f *risoluto*

Oui, j'irai chez mon a-mi Lillas Pas-tia!

arco

arco

Moderato, quasi recitativo.

a tempo ♩ = 84.

Violins *pp* *fp* *p*

C. *fp* (with simplicity) *p*

D. José! (with severity) Je ne te parle pas, je chante pour moi-même, je chante pour moi-
Tais-toi! je t'avais dit de ne pas me par-ler!

Fl. Un poco rit.

a tempo

Tempo I. ♩ = 160.

Violins *p* *dim.* *pp* *pizz.* *ppp* *arco*

C. *p dim.* *p* *pizz.* *ppp* *arco*

même! Et je pen-se! il n'est pas dé-fen-du de pen-ser! Je pense à cer-tain of-fi-

Flute I

Moderato. ♩ = 88.

Ob. *pp* *I.* *cresc.*

Clar. *pp* *I.* *cresc.*

Violins *pp* *cresc.*

C. *pp* *cresc.*

cier .Je pense à cer-tain of-fi-cier Qui m'ai-me Et qu'à mon

colla voce

Fl.
Ob.
Clar.

ppp

Andantino.

Violins

C.
J.

tour, D. José. (moved) oui, qu'à mon tour je pourrais bien ai-mer ! Mon of- fi- cier n'est pas
Carmen !

a piacere (pointedly.) *pp*

sfp *ppp* *p*

Fl.
Clar.
Bns.

Violins

C.

un ca- pi- tai- ne : Pas mê- me un lieu- te- nant, il n'est que bri- gadier ; Mais

ppp *ppp* *ppp*

Clar. I. *p*

Bns. *p*

Horns in D *p*
in B *a 2.* *p*

Violins *pizz. senza rigore*
fpp

C. *leggeramente*
c'est as-sez, pour u-ne Bohémien - ne Et je daigne m'en conten- ter!

J. *Recit. misurato*
D. José. Carmen, je suis comme un hom-

pizz.
pizz.
p
p senza rigore

rall. a tempo

Fl. *pp*

Ob. *pp* *mf cresc.*

Clar. *a 2.* *pp* *cresc.*

Bns. *pp* *cresc.*

Horns *p* *pp* *a tempo* *cresc.*

Viol. *fpp* *fpp* *cresc.*

J. *arco* *pp* *cresc.*

-me i-vre, Si je cè-de, si je me li- arco wre, Ta pro-mes- se, tu la tien- dras, Ah! si je

Tempo I. Allegretto. ♩ = 160.

Fl. *ten.*

Ob.

Clar. *fp*

Bns.

Horns *fp*

Violins

C. *ppp*

J. *ppp*

Tempo I. Allegretto.

Carmen. *sotto voce*

Oui, Nous dan-se-

sotto voce (Don José loses the cord which

t'aime, Carmen, Carmen, tu m'aime-ras ! Chez Lillas Pastia,

Fl. *ten.*

Clar.

Bns.

Horns

Violins

C. *pp cresc.*

J. *pizz.*

rons la se-gue dil-le En bu-vant du Man-za-nil-la. ah !

(binds Carmen's hands)

Tu le pro-mets ! Car-men... Tu le pro-mets !

pizz. p

pizz.

Horns

Empty musical staff for Horns.

Violins

arco

arco

arco

Violins musical staff with arco markings.

C. vocal line with lyrics: *Près des rem- parts de Sé- vi- - le, Chez mon a- mi Lil- las Pas- tia,*

arco

arco

Violins musical staff with arco markings.

Clar.

Empty musical staff for Clarinet.

Bns.

a.2.

Bassoon musical staff with a.2. marking.

in D

Horns

in B

Empty musical staff for Horns in D and B.

Tymp.

Empty musical staff for Tympani.

Harp

Empty musical staff for Harp.

Violins

Violins musical staff.

C. vocal line with lyrics: *J'i - rai dan - ser la sé-gue- dille Et boirons du Man-za- nil- la.*

pizz.

mf

pizz.

mf

Violins musical staff with pizz. and mf markings.

Fl.

Ob.

Clar.

Bns. *sf* *p* *sf*

Horns *p* *ff*

Trump.

Tromb.

Tymp. *p* *ff*

Harp *f* *p* *sf*

Violins *sf* *p* *sf* *ff*

sempre f *ff*

tra la la la la la la la. tra la la la la la la la la la.

arco *mf* *ff* *arco* *ff*

mf *ff*

Detailed description: This page of a musical score contains parts for a variety of instruments and a vocal line. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horns, Trumpets, Trombones) sections have several measures of rest followed by a *ff* (fortissimo) entry. The percussion (Tympani) and harp parts also feature dynamic markings like *p* (piano) and *sf* (sforzando). The strings, including Violins, play a rhythmic pattern that changes dynamics from *sf* to *p* and back to *sf*, with a *sempre f* marking. The vocal line enters at the bottom with the lyrics 'tra la la la la la la la. tra la la la la la la la la la.' and is marked with *sempre f*. The score concludes with a *ff* dynamic for the strings and woodwinds.

Nº 11. Finale.

Allegro vivo. $\text{♩} = 69.$

Flute I

Flute II

2 Oboes

2 Clarinets in A

2 Bassoons

2 Horns in E

2 Horns in C

2 Trumpets in A

3 Trombones

Tympani

Drums and Cymbals

Allegro vivo.

Violins I

Violins II

Violas

Carmen

Zuniga

Cellos

Basses

con sordini.
ppp leggerissimo.

(Zuniga comes out of guardhouse.)

Zuniga (to Don Jose)

Voi-ci

con sordini.
ppp leggerissimo

Violins *con sordini. leggierissimo*
ppp

z. l'or- dre : par--tez. Et fai- tes bonne gar- -de.

con sordini. leggierissimo
ppp

C. Carmen. Carmen (aside to Don José.)
 En che-min je

C. te pous-se- -rai, je te pousse- rai Aussi fort que je le pourrai.

Violins

C. Laisse-toi renver-ser Le res-te me re-gar-de.

This system contains the first system of music. It features a Violins part with trills, a Cello part with the lyrics "Laisse-toi renver-ser Le res-te me re-gar-de.", and a Bass part. The music is in a minor key and 2/4 time.

60

Allegretto quasi Andantino. ♩ = 72.

piu pp
piu pp
piu pp

C. Carmen (singing, and laughing in Zuniga's face.)
L'amour est enfant de Bo-hême, Il n'a ja-

ppp

This system contains the second system of music. It features a Violins part with trills and dynamics markings *piu pp*, a Cello part with the lyrics "Carmen (singing, and laughing in Zuniga's face.) L'amour est enfant de Bo-hême, Il n'a ja-", and a Bass part with dynamics markings *ppp*. The music is in a minor key and 2/4 time.

Fl.

Violins

C. mais, jamais connu de loi; Si tu ne m'aimes pas, je t'ai-me; Si je t'aime, prends garde à toi!

This system contains the third system of music. It features a Flute part with dynamics markings *pp*, a Violins part with dynamics markings *pp*, and a Cello part with the lyrics "mais, jamais connu de loi; Si tu ne m'aimes pas, je t'ai-me; Si je t'aime, prends garde à toi!". The music is in a minor key and 2/4 time.

Fl.

Violins

C. *cresc. -*

Si tu ne m'aimes pas, si tu ne m'aimes pas, je t'ai-me ! Mais si je t'aime, si je t'ai-me prends'garde à

pizz. div. p

Fl. p

Ob. pp

Clar. I. pp

Bns. pp

Tymp. pp

Violins *senza sordini*

senza sordini

pizz. p

pizz. p

pizz. p

(On arriving at the bridge, Carmen pushes the soldiers down, and escapes, laughing loudly.)

(she marches with Don José and the soldiers)

C. toi ! *senza sordini*

pizz. pp

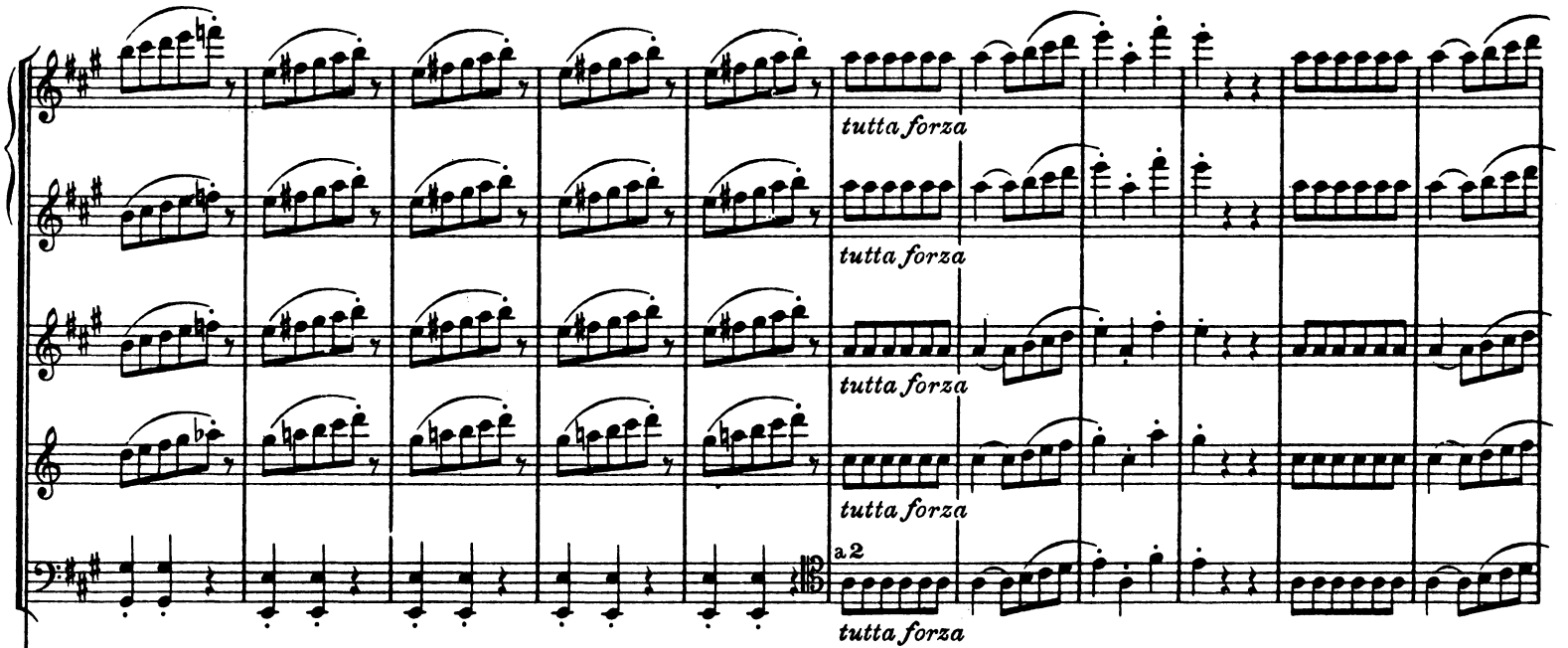
meno pp

sempre pizz.

61 Allegro vivace. $\text{♩} = 92$.

This section of the score includes parts for Flute (Fl.), Piccolo, Oboe (Ob.), Clarinet (Clar.), Bassoon (Bns.), Horns (in E and in C a2), Trumpet (Trump.), Trombone (Tromb.), and Drums and Cymbals. The woodwinds and strings play a melodic line with a *ff* dynamic, while the brass and percussion provide a rhythmic accompaniment. The Piccolo and Clarinet parts include a second octave (*a.2*) starting in the final measures.

This section of the score is for the string ensemble, including Violins and Cellos/Double Basses. The tempo is *Allegro vivace*. The strings play a rhythmic accompaniment with a *ff* dynamic. The instruction *arco* is present for all parts. A *(General laugh.)* marking is placed above the strings in the final measures.



musical score system 1

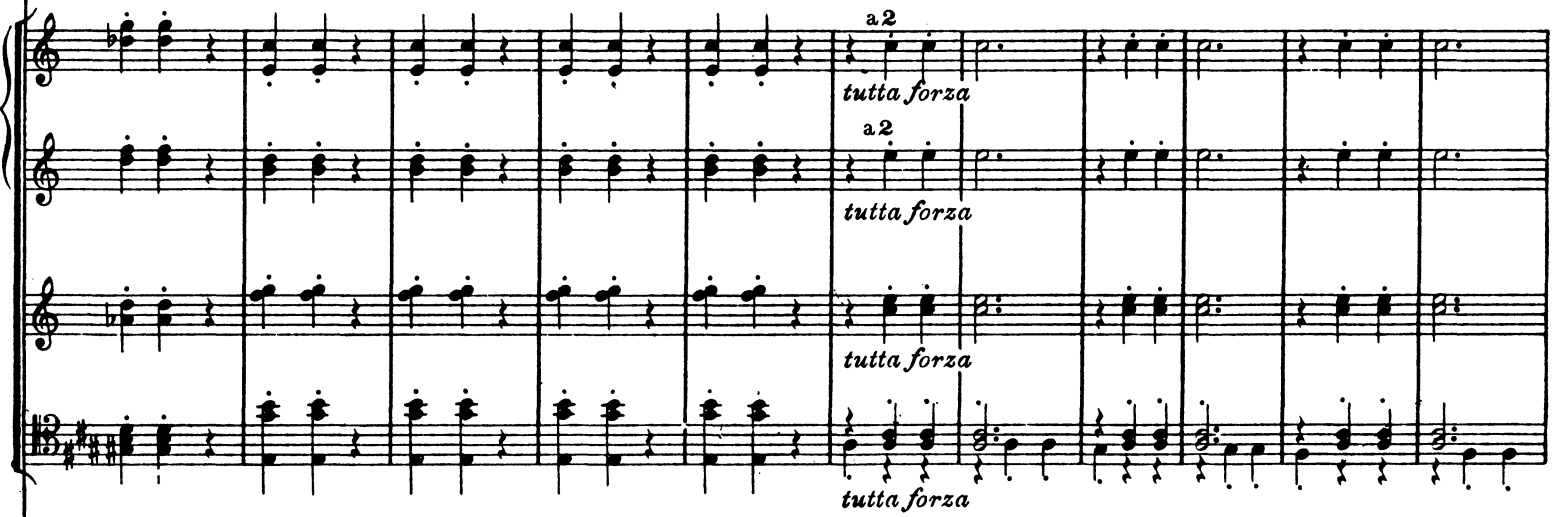
tutta forza

tutta forza

tutta forza

tutta forza

a2
tutta forza



musical score system 2

a2
tutta forza

a2
tutta forza

tutta forza

tutta forza



musical score system 3

tutta forza

ff



musical score system 4

Curtain.

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

The first system of the musical score consists of five staves. The top two staves are grouped by a brace on the left and contain complex melodic and harmonic lines with many notes and slurs. The bottom three staves provide a rhythmic and harmonic accompaniment, with the lowest staff featuring a steady eighth-note bass line.

The second system of the musical score consists of five staves. The top two staves are grouped by a brace and feature a more sparse, chordal texture with fewer notes. The bottom three staves continue the accompaniment, with the lowest staff showing a consistent eighth-note pattern.

The third system of the musical score consists of two staves. The upper staff contains a melodic line with a dotted rhythm, while the lower staff provides a simple harmonic accompaniment with dotted notes.

The fourth system of the musical score consists of five staves. The top two staves are grouped by a brace and feature a melodic line with a dotted rhythm. The bottom three staves provide a rhythmic and harmonic accompaniment, with the lowest staff featuring a steady eighth-note bass line.

End of Act III.

Entr' acte.

Allegro moderato. ♩ = 96.

2 Flutes
2 Oboes
Clarinets in B flat

2 Bassoons

Snare Drum

Violins I

Violins II

Violas

Cellos

Basses

The first system of the score includes staves for 2 Flutes, 2 Oboes, Clarinets in B flat, 2 Bassoons, Snare Drum, Violins I, Violins II, Violas, Cellos, and Basses. The bassoon part features a melodic line starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The snare drum part begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The string parts (Violins I, Violins II, Violas, Cellos, and Basses) are marked *pizz.* (pizzicato) and start with a forte (*f*) dynamic, transitioning to a piano (*p*) dynamic towards the end of the system.

The second system continues the orchestration with Bassoons (Bns.), Snare Drum, and Violins. The bassoon part features a triplet of eighth notes marked with a *3* and a forte (*f*) dynamic. The snare drum part is marked *meno p* (mezzo-piano). The violin parts continue with a forte (*f*) dynamic.

The third system continues the orchestration with Bassoons (Bns.), Snare Drum, and Violins. The bassoon part features a melodic line with a *dim.* (diminuendo) marking. The snare drum part continues with a steady rhythm. The violin parts continue with a forte (*f*) dynamic.

1

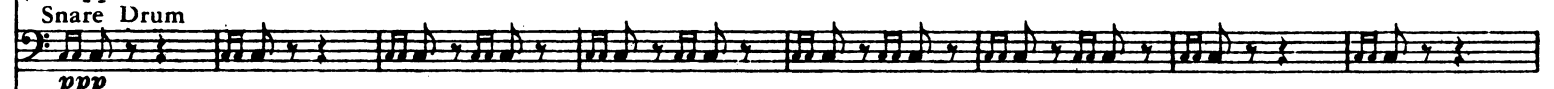
Bns.



pp

Snare Drum

ppp



Violins pp

pp arco

pp arco

pp arco

pp

Fl.

Clar.

pp



pp

Violins



Fl.
Clar.
Violins
Basso continuo
ff
arco dim.
ff dim.

2
Clar.
Bns.
Cellos
Basses *molto*
pp
pp
molto p

Clar.
Bns.
I.
II.
7

3
Clar.
Bns.
Snare Drum
Violins
pp
pizz.
pp
pp
pp
pp
pp
pp

Fl. I. *p*

Ob. I. *p*

Clar. *tr*

Bns. I.

Snare Drum *ppp*

Violins *pp* arco

pp arco

pp arco

pp

sempre pizz.

sempre pizz.

Fl. *a2*

Ob. *pppp* *a2*

Clar. *pppp*

Bns. *ppp* I. *pp* *pppp*

Snare Drum *pppp*

Violins *pppp* pizz.

pppp pizz.

pppp pizz.

pppp

pppp

pppp