

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>

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Carmen.

No 1. Prelude.

GEORGES BIZET
(1838-1875)

Allegro giocoso. ♩=116.

The musical score is arranged in a standard orchestral format. The top section includes the Flute, Piccolo, Oboes, Clarinets in A, and Bassoons. The middle section includes Horns (in A and E), Trumpets in A (Pistons), Trombones, Tympani, Triangle, and Drums and Cymbals. The bottom section includes Harps, Violins I and II, Violas, Cellos, and Basses. The score is written in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro giocoso' with a metronome marking of ♩=116. The dynamic marking 'ff' (fortissimo) is used throughout. The score features various musical notations including slurs, trills, and accents.

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 top staff is the treble clef, and the three staves below it are in alto and tenor clefs. The bottom staff is the bass clef, representing the left hand. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first three measures show a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. From the fourth measure onwards, the right hand features a more complex texture with sixteenth-note patterns and chords, while the left hand continues with a rhythmic bass line.

The second 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 top staff is the treble clef, and the three staves below it are in alto and tenor clefs. The bottom staff is the bass clef, representing the left hand. The music continues in the same key and time signature. The first three measures show a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. From the fourth measure onwards, the right hand features a more complex texture with sixteenth-note patterns and chords, while the left hand continues with a rhythmic bass line.

The third 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 top staff is the treble clef, and the three staves below it are in alto and tenor clefs. The bottom staff is the bass clef, representing the left hand. The music continues in the same key and time signature. The first three measures show a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. From the fourth measure onwards, the right hand features a more complex texture with sixteenth-note patterns and chords, while the left hand continues with a rhythmic bass line.

1

Musical score system 1, measures 1-8. It features a grand staff with five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. Dynamics include piano (*p*) and forte (*f*). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score system 2, measures 9-16. It features a grand staff with five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. Dynamics include piano (*p*). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score system 3, measures 17-24. It features a grand staff with five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. Dynamics include piano (*p*). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score system 4, measures 25-32. It features a grand staff with five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. Dynamics include piano (*p*) and forte (*f*). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance instructions include *pizz.* (pizzicato) and *arco* (arco).

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, repetitive rhythmic patterns 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 motifs, while the drums and cymbals part shows a steady, rhythmic accompaniment. 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 is written in a key signature of two sharps (F# and C#) and a 4/4 time signature.

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 melodic line with a trill (tr) and a fermata. The fifth staff is a bass line with a steady eighth-note rhythm.

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 harmonic texture. The bottom two staves feature a steady eighth-note bass line. A trill (tr) and a fermata are present in the second staff. A dynamic marking 'a2' is visible in 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 harmonic texture. The bottom staff features a steady eighth-note bass line.

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 has a steady eighth-note rhythm. A trill (tr) and a fermata are present in 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. *b* *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.

5

Fl.

Oboes

Clar.

Bassoons

This section of the score covers the woodwind instruments. The Flute (Fl.) and Oboes parts feature a melodic line with a dynamic marking of *ff* (fortissimo) at the beginning. The Clarinet (Clar.) and Bassoons parts provide harmonic support with rhythmic patterns. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature.

Horns

Trump.

Tromb.

Tymp.

Triangle

Drums

This section covers the brass and percussion instruments. The Horns, Trumpets (Trump.), and Trombones (Tromb.) parts play a rhythmic accompaniment with a dynamic marking of *ff*. The Tympani (Tymp.) part has a similar rhythmic pattern. The Triangle and Drums parts provide a steady rhythmic accompaniment. The music is in a key with two sharps and a 4/4 time signature.

Violins

This section covers the string instruments, specifically the Violins. The Violins part features a melodic line with a dynamic marking of *ff*. The music is in a key with two sharps and a 4/4 time signature.

This musical score is arranged in three systems, each containing five staves. The notation is complex, featuring dense textures with many beamed notes and slurs. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is marked with *piu ff* (piano fortissimo) in the right margin of each system. The first system shows a dense texture of sixteenth and thirty-second notes. The second system features a more rhythmic pattern with eighth notes and rests. The third system returns to a dense texture similar to the first. The bottom two staves of each system appear to be a simplified or bass-line version of the upper parts.

6

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

ff
dim.
a3
p f p

Clar.
Bassoons
Horns in F
Trump.
Tromb.
Tymp.
Harp
Violins

p
ff
p
dim.
p
dim.
dim.
dim.
p

Fl.
Oboes
Clar.
Tymp.

This system contains the musical notation for the Flute (Fl.), Oboes, Clarinet (Clar.), and Tympani (Tymp.). The Flute and Oboes parts feature intricate sixteenth-note passages. The Clarinet part has a similar rhythmic pattern. The Tympani part provides a steady, rhythmic accompaniment. Dynamics include piano (*p*).

Violins

This system contains the musical notation for the Violins. It includes staves for the Violin I and Violin II parts. The Violin I part has a melodic line with some rests, while the Violin II part provides a rhythmic accompaniment. Dynamics include piano (*p*).

Flutes
Oboes
Clar.
Horns in F
Tymp.

This system contains the musical notation for Flutes, Oboes, Clarinet, Horns in F, and Tympani. The Flutes, Oboes, and Clarinet parts have vocal-like lyrics: "cre - - - - - scer - - - - - do". The Horns in F part has lyrics: "p cre - - - - - scen - - - - - do". The Tympani part has lyrics: "p cre - - - - - scen - - - - - do". Dynamics include piano (*p*).

Violins

This system contains the musical notation for the Violins. It includes staves for the Violin I and Violin II parts. The Violin I part has lyrics: "cre - - - - - scen - - - - - do". The Violin II part has lyrics: "cre - - - - - scen - - - - - do". Dynamics include piano (*p*).

7

Fl. *dim.*

Ob.

Clar.

Bns. *mf dim.*

Horns

Trumpet

Tromb.

Violins *unis.*

Violas *unis.*

mf dim.

Fl. *ten.*

Clar. I. *ten.*

Horns in F

Viol. *p*

Tenors *p leggiero*

Chorus of the Dragoons. *p leggiero*

Basses

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

pizz.

pizz.

Fl. *pp* *f* *ff*

Oboes *pp* *f* *ff*

Clar. *pp* *f* *ff*

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

in F
Horns in E flat *p* *f* *ff*

Trump. *p* *f* *ff*

Tymp.

Violins *ten.* *p* *f*

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

arco

pp p p *cre*

I. pp p *cre*

p

pizz. p arco div. p *cre*

pp p *cresc.*
Drôles de gens que ces gens- là ! Drôles de gens !
Drôles de gens que ces gens- là ! Drôles de gens ! Drôles de gens !

pizz. p arco p *cre*

scen - do

scen - do

scen - do

scen - do

scen - do

f

f

f

f

f

a2

scen - do

scen - do

scen - do

scen - do

scen - do

f

f

f

f

f

pp

fpp

pp

Moralès.

(nonchalantly)

A la porte du corps de garde, Pour tuer le

Drôles de gens !

Drôles de gens !

Drôles de gens !

f

mf

f

scen - do

scen - do

scen - do

scen - do

f

fpp

f

Fl. *p*

Clar. *p*

Bns. *p*

Horns in E flat *pp*

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

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

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

Fl. *p* *ten.*

Horns in F. *p* *ten.*

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

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

Sur la pla-ce, chacun pas-se, Chacun vient, chacun va ;

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

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

Sur la pla-ce, Chacun pas-se, Chacun vient, chacun 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 *p* *f* *ff* *pp*

in E flat

Trump. *p* *f* *ff*

Tymp.

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

p *p* *f* *pp*

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.*

The musical score is divided into several systems. The first system features a piano accompaniment with six staves. The top two staves contain rapid sixteenth-note passages, both marked with a piano (*p*) dynamic and a crescendo (*cresc.*) instruction. The middle two staves provide harmonic support with sustained chords, also marked *p*. The bottom two staves contain a rhythmic pattern of eighth notes, marked *p* and *cresc.*. The second system consists of three staves, primarily containing sustained chords and a few melodic fragments. The third system is a double bass line with six staves, featuring a complex rhythmic pattern of sixteenth notes, marked *p* and *cresc.*. The fourth system is a vocal line with six staves. The top two staves are marked *div.* and *arco*, with a *cresc.* instruction. The bottom two staves contain the vocal melody, starting with the lyrics "Drôles de gens !" and including dynamic markings *dim.*, *f*, and *mf*. The fifth system continues the vocal line with lyrics "là ! Drôles de gens ! Drôles de gens !" and includes a *cresc.* marking. The bottom two staves of this system are a double bass line with a rhythmic pattern, marked *arco* and *cresc.*.

9 Andantino quasi Allegretto.

Animato un poco. ♩ = 116.

Musical score for piano and voice, measures 1-10. The piano part features a complex texture with multiple staves. The first system includes a grand staff with five staves (treble, two middle, and bass clefs). The second system has three staves (two treble and one bass clef). The tempo is marked 'Andantino quasi Allegretto' and 'Animato un poco. ♩ = 116'. Dynamics include *f*, *p*, and *pp*. A first ending bracket is present in the piano part.

Andantino quasi Allegretto.

Animato un poco.

Micaela enters

Musical score for piano and voice, measures 11-20. The piano part continues with a grand staff. The voice part enters with the lyrics 'gens!'. Dynamics include *f* and *pp*. The tempo remains 'Andantino quasi Allegretto' and 'Animato un poco'.

gens!

gens!

gens!

Musical score for piano and voice, measures 21-30. The piano part continues with a grand staff. The voice part continues with the lyrics 'gens!'. Dynamics include *f* and *pp*. The tempo remains 'Andantino quasi Allegretto' and '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. *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. (disappointedly) il avec vous, je vous pri-e. A-lors, il n'est pas

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

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

Fl. *p* *pp*

Ob. *p* *pp*

Clar. *p* *pp*

Bns. *p* *pp*

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

Mi. *pp*

Mo. *pp* *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-

Cellos *p* *pp*

10 Stesso movimento. ♩ : 116.

leggiere ma con ritmo

Clar. *pp*

Bns. *pp*

Horns in E *pp*

Trump *ppp*

Violins *p*

Mo. *pp* *leggiere ma con ritmo*

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

Cellos *pp*

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 markings for *a2* and *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 marking "I." is present.

Un poco ritenuto.

Third 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* 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 similar rhythmic patterns. Dynamic markings include *ff*, *pp*, and *pp*. A 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 major key with a key signature of two sharps (F# and C#). The tempo is marked 'Tempo I. ♩ = 116.' and the dynamics are 'ff' (fortissimo).

Trumpet part for the first system, consisting of two staves. The music is in a major key with a key signature of two sharps (F# and C#). The tempo is marked 'Tempo I.' and the dynamics are 'ff' (fortissimo).

Violins part for the first system, consisting of two staves. The music is in a major key with a key signature of two sharps (F# and C#). The tempo is marked 'Tempo I.' and the dynamics are 'ff' (fortissimo). The instruction 'colla voce' is present above the first staff.

Mi. *Micaëla* *mf (slvly.)*
 Chez vous ? Chez vous ? non pas, non

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

Piano accompaniment for the second system, featuring two staves. The music is in a major key with a key signature of two sharps (F# and C#). The tempo is marked 'Tempo I.' and the dynamics are 'f' (forte) and 'ff' (fortissimo).

Piano accompaniment for the third system, featuring two staves. The music is in a major key with a key signature of two sharps (F# and C#). The tempo is marked 'Tempo I.' and the dynamics are 'f' (forte) and 'ff' (fortissimo).

Un poco ritenuto. ♩ = 92.

Fl. *pp*

Clar. *pp*

Bassoons *pp*

Horns in E *pp*

Violins *pp*

Mi. *p*

Mo. *pp*

Cellos and Bases *pp*

Un poco ritenuto.

Violins *pp*

Mi. *p*

Mo. *pp*

Cellos and Bases *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.*

Bases *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

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.*

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) parts, with lyrics in French and dynamic markings like "mf a 2" and "cresc."

Bass line for the first system, including dynamic markings like "pp" and "p".

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

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-"

Piano accompaniment for the third system, including dynamic markings like "f" and "cresc."

Bass line for the second system, including dynamic markings like "cresc."

13

Tempo I. Allegretto. ♩ = 100.

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 Basses

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 end of the first two staves.

A single empty musical staff.

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 in bass clef. It begins with the word "Morales." followed by a musical phrase. Dynamics include *f* (forte).

Vocal line with lyrics: "Drôles de gens ! — Drôles de gens que ces gens là !". Dynamics include *pp* (pianissimo).

Piano accompaniment for the vocal line. It consists of two staves in bass clef. Dynamics include *p* (piano). Markings include *pizz.* (pizzicato) and *arco* (arco).

This musical score page features a piano accompaniment and a vocal line. The piano part consists of several staves with complex rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings such as *cresc.*, *p*, *f*, and *ff* are used throughout. The vocal line, labeled 'Mo.', includes the lyrics 'Drôles de gens!' and features dynamic markings like *dim.*, *p*, *mf*, and *f*. The score is written in a key with two flats and a 2/4 time signature.

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

Soprani I et II
 Chorus of the Street-Boys
 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. *mp* *ten.* *ten.* *ppp* *un poco meno pp* *ten.* *ten.*

Violins

Cellos

Basses

14

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

meno p *meno p* *poco a*

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*

Corporal Don José, then the dragoons. — During Street-boys' Chorus, the relief forms in front of the guard going off duty

Musical score for the first system, measures 1-8. The score includes parts for Flutes, Oboes, Clarinet (Clar.), Bassoons, Horns in F, Trumpet, Trombone, Triangle, and Violins. The Flutes, Oboes, and Clarinet parts feature a melodic line with slurs and accents. The Bassoons and Horns in F parts provide harmonic support with chords and moving lines. The Trumpet and Trombone parts play a rhythmic accompaniment. The Triangle part has a simple rhythmic pattern. The Violins and other lower strings are currently silent.

Musical score for the second system, measures 9-16. This system features a key change for the Horns. The Horns part is divided into two sections: the first section is in F major (labeled "in F. I.") and the second section is in D major (labeled "in D. I."). The Flutes, Oboes, and Clarinet parts continue their melodic lines. The Bassoons and Trombone parts provide harmonic support. The Triangle part continues its rhythmic pattern. The Violins and other lower strings remain silent.

Fl. *f cresc.* (Picc.)

Ob. *p* *mf* *f* *a2* *cresc.*

Clar. *p* *mf* *f* *a2* *cresc.*

Bassoons *p* *mf* *f* *a2* *cresc.*

Horns *a2* *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

trump

p

sf

a2

p

sf

I trump

p

sf

a2

p

sf

p ma ben marc.

p ma ben marc.

ff

p

ff

p

ff

ff

a2

p

f

a2

p

f

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.

ff

pizz.

p

ff

pizz.

p

cresc. ff

Ob. *p ma ben marc.*

Bns. *p ma ben marc.*

Horns *p*

Violins *p*

Cellos and Basses *p*

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 *arco pp legg. arco pp legg. arco pp*

(spoken) *mf*

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

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 system 1, featuring piano and violin parts. The piano part includes dynamic markings *sf* and *meno p*. The violin part includes dynamic markings *meno p* and *a2*.

musical score system 2, featuring piano and violin parts. The piano part includes dynamic markings *meno p* and *I.*. The violin part includes dynamic markings *meno p* and *I.*.

musical score system 3, featuring piano and violin parts. The piano part includes dynamic markings *meno p*.

musical score system 4, featuring piano and violin parts. The piano part includes dynamic markings *sf* and *meno p*.

musical score system 5, featuring piano and violin parts with vocal lyrics. The piano part includes dynamic markings *sf*, *pizz.*, and *meno p*. The vocal line includes 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 *cresc.*, *f*, *p*, and *mf*. Performance instructions such as *arco* and *a 2* are present. The score concludes with a final cadence in the piano accompaniment.

17

The musical score consists of several systems. The first system includes five staves: two for the upper strings (Violins I and II), two for the lower strings (Violas and Cellos/Double Basses), and a Cymbals part. Dynamics range from *mf* to *ff*, with markings for *cresc.* and *f cresc.*. The second system continues the orchestral parts. The third system features a vocal line with the lyrics: "(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." The vocal line is accompanied by a bass line. Dynamics include *p*, *cresc.*, *arco*, and *ff*. The score concludes with a *f cresc. - ff* marking.

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 pe-tits sol-dats, Mar-quant sans fai-re de fau-te, Une, deux, mar-quant le pas.

meno f

meno f

II in F.

Horns *pp*

Trümp. *pp*

Tymp. *pp*

Triangle *pp*

Violins *p ma ben marc.*

menof

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

II in C

I in G.

ppp

ppp

ppp

ppp

dim.

dim.

dim.

dim.

sempre dim.

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

dim.

sempre dim.

ppp

I in D.

ppp

Fl. I.

Horns in C.

Trump. in F.

Tymp.

Triangle

Violins

arco

p arco

arco *p*

ra ta ta ra ta ta.

ta ta ra ta ta.

arco *p*

Fl.

Ob.

Clar.

Bns.

Violins

pp

pp

ppp

ppp

ppp

ppp

Fl. *dim.* *pp*

Clar. *dim.* *pp*

Violins

This system contains three staves. The top staff is for Flute (Fl.) and the middle staff is for Clarinet (Clar.). Both have a *dim.* marking in the second measure and a *pp* marking in the fourth measure. The bottom staff is for Violins and contains two staves with complex rhythmic patterns, including triplets and sixteenth notes.

Fl. *ppp*

Horns in D I. *ppp*

Violins *pizz.* *ppp*

This system contains three staves. The top staff is for Flute (Fl.) with a *ppp* marking. The middle staff is for Horns in D, first horn (I.), with a *ppp* marking. The bottom staff is for Violins and contains two staves with *pizz.* (pizzicato) markings and *ppp* dynamics in the final measures.

Nº 3^{bis}. Recitative.

Moderato.

2 Oboes

2 Clarinets in A

2 Bassoons

Violins I

Violins II

Violas

Don José

Zuniga.

Cellos

Basses

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

Violins *mf*

mf

mf

J. C'est-là mon of fi-cier, et bien certain-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.
z.
la,
Cellos
pizz.

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

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

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.

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

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

Clar. *cresc.* *ff*

Bns. *cresc.* *ff*

Horns *cresc.* *ff*

Trump. *pp* *cresc.* *ff* *a2*

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 five measures contain complex chordal textures with many accidentals. At measure 6, 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 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 continues from the first system. The right hand has a melodic line with some rests, and the left hand maintains a consistent eighth-note accompaniment. The dynamics remain *pp*.

The third 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 continues from the second system. The right hand has a melodic line with some rests, and the left hand maintains a consistent eighth-note accompaniment. The dynamics remain *pp*.

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

The fourth 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 continues from the third system. At measure 31, the dynamics change to *pizz.* (pizzicato) and *pp*. The right hand has a melodic line with some rests, and the left hand maintains a consistent eighth-note accompaniment.

23

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

Fl. Ob. Clar. Bns.

Horns Trump. Tromb.

Tymp. Harp

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

Violins

pos d'a-mour, des pro-pos d'a-mour, des pro-pos d'a-mour,

lunga

(Enter Cigarette-girls, smoking cigarettes, and slowly descending to the stage.)

con sord. pizz. pizz.

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 line is marked with a first ending bracket and a *pp* dynamic. The second system continues the piano accompaniment with similar textures. The third system shows the piano part with some rests, and the vocal line with a *p* dynamic. The fourth system features a grand staff with piano accompaniment and a vocal line with the lyrics: "Vo-yez-les ! re-gards im - pu-dents." The piano part includes a prominent arpeggiated figure in the right hand. The fifth system continues the piano accompaniment and the vocal line.

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 with a melodic line.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs, primarily containing chordal accompaniment.

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

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, including a section with a 7/7 time signature.

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 includes a vocal line and three piano accompaniment staves. The vocal line features lyrics: "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 such as *pp*, *poco cresc.*, and *dim.*. The second system continues the vocal and piano parts, with the vocal line repeating the 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 markings for *arco* and *pizz.*. The third system shows the piano accompaniment with *poco cresc.* and *dim.* markings. The fourth system continues the piano accompaniment with similar dynamic markings. The fifth system shows the piano accompaniment with *poco cresc.* and *dim.* markings. The sixth system continues the piano accompaniment with *poco cresc.* and *dim.* markings. The seventh system shows the piano accompaniment with *poco cresc.* and *dim.* markings. The eighth system continues the piano accompaniment with *poco cresc.* and *dim.* markings. The ninth system shows the piano accompaniment with *poco cresc.* and *dim.* markings. The tenth system continues the piano accompaniment with *poco cresc.* and *dim.* markings.

Fl. I.
Clar.
Bns.

ppp

Violins

pp

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

arco
pp

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

This musical score page features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bns.). The brass section consists of Horns (Horns), Trumpets (Trump.), Trombones (Tromb.), and Tympani (Tymp.). The string section includes Violins and a Harp. The vocal soloist part includes French lyrics.

Fl. *mf dim. p*

Ob. *mf dim. p*

Clar. *poco sf dim. p*

Bns. *dim.*

Horns a 2 *poco sf pp*

Trump. *poco sf pp*

Tromb. *poco sf pp*

Tymp. *poco sf pp*

Harp *sf dim. p*

Violins *sf pp*

Vocalist
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) and violin (I.) parts. Dynamics include *f*, *cresc.*, and *mf*. The piano part has a first ending bracket labeled "I.".

Second system of musical notation. It includes piano (p) and violin (I.) parts. Dynamics 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 violin (I.) parts. The instruction "(let it sound)" is written in the piano part.

Fourth system of musical notation. It includes piano (p) and violin (I.) parts. Dynamics include *cresc. molto*, *f*, and *dim.*. Lyrics are present in the piano part.

yeux, La fu mé-e! La fu mé-e! Dans l'air nous sui-vons la fu-
 yeux La fu-mé-e! La fu mé-e! Ah! nous sui-vons la fu-

arco

The musical score is written in A major (three sharps) and 4/4 time. It consists of several systems of staves. The first system includes a grand staff (piano) and a vocal line. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal line has lyrics in French. The second system continues the piano accompaniment and includes a trill in the bass line. The third system shows the piano accompaniment with a 'tr.' (trill) marking. The fourth system features a vocal line with lyrics and piano accompaniment. The fifth system continues the vocal and piano parts. The sixth system includes a vocal line with lyrics and piano accompaniment. The seventh system continues the vocal and piano parts. The eighth system features a vocal line with lyrics and piano accompaniment. The ninth system continues the vocal and piano parts. The tenth system includes a vocal line with lyrics and piano accompaniment. The eleventh system continues the vocal and piano parts. The twelfth system features a vocal line with lyrics and piano accompaniment. The thirteenth system continues the vocal and piano parts. The fourteenth system includes a vocal line with lyrics and piano accompaniment. The fifteenth system continues the vocal and piano parts. The sixteenth system features a vocal line with lyrics and piano accompaniment. The seventeenth system continues the vocal and piano parts. The eighteenth system includes a vocal line with lyrics and piano accompaniment. The nineteenth system continues the vocal and piano parts. The twentieth system features a vocal line with lyrics and piano accompaniment. The twenty-first system continues the vocal and piano parts. The twenty-second system includes a vocal line with lyrics and piano accompaniment. The twenty-third system continues the vocal and piano parts. The twenty-fourth system features a vocal line with lyrics and piano accompaniment. The twenty-fifth system continues the vocal and piano parts. The twenty-sixth system includes a vocal line with lyrics and piano accompaniment. The twenty-seventh system continues the vocal and piano parts. The twenty-eighth system features a vocal line with lyrics and piano accompaniment. The twenty-ninth system continues the vocal and piano parts. The thirtieth system includes a vocal line with lyrics and piano accompaniment. The thirty-first system continues the vocal and piano parts. The thirty-second system features a vocal line with lyrics and piano accompaniment. The thirty-third system continues the vocal and piano parts. The thirty-fourth system includes a vocal line with lyrics and piano accompaniment. The thirty-fifth system continues the vocal and piano parts. The thirty-sixth system features a vocal line with lyrics and piano accompaniment. The thirty-seventh system continues the vocal and piano parts. The thirty-eighth system includes a vocal line with lyrics and piano accompaniment. The thirty-ninth system continues the vocal and piano parts. The fortieth system features a vocal line with lyrics and piano accompaniment. The forty-first system continues the vocal and piano parts. The forty-second system includes a vocal line with lyrics and piano accompaniment. The forty-third system continues the vocal and piano parts. The forty-fourth system features a vocal line with lyrics and piano accompaniment. The forty-fifth system continues the vocal and piano parts. The forty-sixth system includes a vocal line with lyrics and piano accompaniment. The forty-seventh system continues the vocal and piano parts. The forty-eighth system features a vocal line with lyrics and piano accompaniment. The forty-ninth system continues the vocal and piano parts. The fiftieth system includes a vocal line with lyrics and piano accompaniment. The fifty-first system continues the vocal and piano parts. The fifty-second system features a vocal line with lyrics and piano accompaniment. The fifty-third system continues the vocal and piano parts. The fifty-fourth system includes a vocal line with lyrics and piano accompaniment. The fifty-fifth system continues the vocal and piano parts. The fifty-sixth system features a vocal line with lyrics and piano accompaniment. The fifty-seventh system continues the vocal and piano parts. The fifty-eighth system includes a vocal line with lyrics and piano accompaniment. The fifty-ninth system continues the vocal and piano parts. The sixtieth system features a vocal line with lyrics and piano accompaniment. The sixty-first system continues the vocal and piano parts. The sixty-second system includes a vocal line with lyrics and piano accompaniment. The sixty-third system continues the vocal and piano parts. The sixty-fourth system features a vocal line with lyrics and piano accompaniment. The sixty-fifth system continues the vocal and piano parts. The sixty-sixth system includes a vocal line with lyrics and piano accompaniment. The sixty-seventh system continues the vocal and piano parts. The sixty-eighth system features a vocal line with lyrics and piano accompaniment. The sixty-ninth system continues the vocal and piano parts. The seventieth system includes a vocal line with lyrics and piano accompaniment. The seventy-first system continues the vocal and piano parts. The seventy-second system features a vocal line with lyrics and piano accompaniment. The seventy-third system continues the vocal and piano parts. The seventy-fourth system includes a vocal line with lyrics and piano accompaniment. The seventy-fifth system continues the vocal and piano parts. The seventy-sixth system features a vocal line with lyrics and piano accompaniment. The seventy-seventh system continues the vocal and piano parts. The seventy-eighth system includes a vocal line with lyrics and piano accompaniment. The seventy-ninth system continues the vocal and piano parts. The eightieth system features a vocal line with lyrics and piano accompaniment. The eighty-first system continues the vocal and piano parts. The eighty-second system includes a vocal line with lyrics and piano accompaniment. The eighty-third system continues the vocal and piano parts. The eighty-fourth system features a vocal line with lyrics and piano accompaniment. The eighty-fifth system continues the vocal and piano parts. The eighty-sixth system includes a vocal line with lyrics and piano accompaniment. The eighty-seventh system continues the vocal and piano parts. The eighty-eighth system features a vocal line with lyrics and piano accompaniment. The eighty-ninth system continues the vocal and piano parts. The ninetieth system includes a vocal line with lyrics and piano accompaniment. The ninety-first system continues the vocal and piano parts. The ninety-second system features a vocal line with lyrics and piano accompaniment. The ninety-third system continues the vocal and piano parts. The ninety-fourth system includes a vocal line with lyrics and piano accompaniment. The ninety-fifth system continues the vocal and piano parts. The ninety-sixth system features a vocal line with lyrics and piano accompaniment. The ninety-seventh system continues the vocal and piano parts. The ninety-eighth system includes a vocal line with lyrics and piano accompaniment. The ninety-ninth system continues the vocal and piano parts. The hundredth system features a vocal line with lyrics and piano accompaniment.

mf *dim.*

p *mol* *to* *p ma ben marcato* *dim.* *pp* *dim.*

p *dim.*

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

p *dim.*

tr.

mf *p* *pp*

mol *to* *pp*

mol *to* *pp*

dim.

mol *to* *p* *dim.* *p* *pp* *dim.*

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

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

mol *to* *pizz.* *p* *dim.* *pp* *dim.*

mf *p*

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

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Clar. *p* *cresc.*

Bns. *p* *cresc.* I.

Horns II. *ff*

Trump. *ff*

Tromb. *ff*

Tymp. *ff*

Violins *p* *cresc.*

Tenors *La voilà !*

Basses *La voilà !*

Piano accompaniment for the first system, measures 1-4. The music is in a minor key and features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f*, *ff*, and *a 2*.

Piano accompaniment for the second system, measures 5-8. It continues the complex rhythmic pattern from the first system. Dynamics include *ff* and *a 2*.

Piano accompaniment for the third system, measures 9-12. It continues the complex rhythmic pattern. Dynamics include *f*, *ff*, and *p*.

Soprani I

Soprani II La voilà ! voilà la Car-men-ci-ta !

Tenors La voilà ! voilà la Car-men-ci-ta ! (to Carmen)

Basses La voilà ! voilà la Car-men-ci-ta ! Car-men ! sur tes pas nous nous pressons

La voilà ! voilà la Car-men-ci-ta !

Vocal staves for Soprani I, Soprani II, Tenors, and Basses. The lyrics are: "La voilà ! voilà la Car-men-ci-ta !" for all parts. The Tenors part continues with "(to Carmen) Car-men ! sur tes pas nous nous pressons". Dynamics include *ff* and *mf*.

Piano accompaniment for the fourth system, measures 13-16. It continues the complex rhythmic pattern. Dynamics include *ff*.

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*

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

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

Soprani I et II

Chorus of Cigarette-girls

Tenors

Chorus of young people

Basses

Chorus of the Citizens

Cellos

Basses

*) Imitated from a Spanish song

Fl I

pp

Violins

portando la voce

C. *3* 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

pp

ppp

ppp

ppp

Violins

div.

portanda la voce

C. *3* tait ; Et c'est l'autre que je pré-fère, Il n'a rien dit : mais il me plait. — L'a-

Soprani *pp legg.*

Chorus Tenors *pp legg.*

ppp

ppp

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

This musical score is for a full orchestra and vocal soloists. The orchestral parts include:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Clar.)
- Bassoon (Bns.)
- Horns in D and C
- Trumpet (Trump.)
- Tympani (Tymp.)
- Triangle
- Tambourine
- Violins (with arco and pizzicato markings)
- Violas (with arco and pizzicato markings)
- Cello (C.)
- Double Bass (Basses)

The vocal parts are for Soprani, Tenors, and Basses, all performing the same lyrics. The lyrics are: "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 !". The score includes various musical notations such as dynamics (pp, f, cresc.), articulation (arco, pizz.), and performance instructions (a 2).

p
a 2
p
a 2
p

p

p

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

f
t'aime, prends garde à toi!

mf
L'amour est en-fant de Bo-hème, Il n'a ja-mais, jamais con-nu de loi, Si tu ne m'ai-mes pas, je
mf
L'a-mour est - - en fant - - de
p
L'a-mour est - - en- fant - - de

mf
mf
pizz. *sempre pizz.*

Piano accompaniment for the first system, consisting of five staves. The music features intricate rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *pp* (pianissimo) in the lower staves.

Piano accompaniment for the second system, consisting of three staves. It includes a section marked *a 2* (second ending) in the upper staves.

Piano accompaniment for the third system, consisting of two staves. It includes a section marked *arco* (arco) in the upper staff.

Piano accompaniment for the fourth system, consisting of three staves. It includes sections marked *arco* and *pizz.* (pizzicato) in the upper and middle staves.

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

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

Piano accompaniment for the fifth system, consisting of two staves. It includes a section marked *arco* in the lower staff.

Fl. *ff*

Ob. *ff*

Clar. *ff*

Bns. *pp* *poco sf* *ff*

Horns *poco sf* *ff*

Triangle *ff*

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 !

Violins *pp* *cresc.* *pizz.* *arco* *pp* *possibile*

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* *3* *portando* *3*

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. *3* *3*

Soprani *pp legg.* *3*

Chorus *pp legg.* *3*

Tenors *pp legg.* *3*

pizz.

ppp

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 triplets and slurs. The Bassoon (Bns.) part consists of chords. The Triangle and Tambourine (Tamb.) parts provide a rhythmic accompaniment with eighth notes.

Violins

The Violins part consists of two staves. The upper staff contains the melody, and the lower staff contains the accompaniment. The word "unis." is written at the end of the section.

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.) and piano accompaniment. The vocal line has lyrics in French. The piano accompaniment features a triplet in the upper staff and a steady eighth-note accompaniment in the lower staff.

Violins

The Violins part consists of two staves. The upper staff contains the melody, and the lower staff contains the accompaniment.

C.
en-fant de Bo-hème, 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.) and Cello accompaniment. The vocal line has lyrics in French. The Cello part consists of two staves with a steady eighth-note accompaniment.

The musical score for page 33 includes the following parts and markings:

- Fl.** (Flute): *f*
- Ob.** (Oboe): *f*
- Clar.** (Clarinet): *f*
- Bns.** (Bassoon): *f*
- Horns** (in D and in C): *f*, *a2*
- Triangle**
- Tamb.** (Tambourine): *f*, *arco*
- Violins**: *f*, *arco*, *pizz.*, *pp*, *cresc.*
- Violas**: *f*, *arco*, *pizz.*, *pp*, *cresc.*
- Celli**: *f*, *arco*, *pizz.*, *pp*, *cresc.*
- Contrabassi**: *f*, *arco*, *pizz.*, *pp*, *cresc.*
- Soprani**: *f*
- Tenors**: *f*
- Basses**: *f*

Vocal lyrics:

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
Tenors
Basses

Prends garde à toi ! Prends garde à toi ! Prends garde à toi ! Prends garde à toi !

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 4/4 time with a key signature of one sharp (F#). It features intricate rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include *f* (forte) and *pp* (pianissimo).

The second system includes piano accompaniment on two staves and a vocal line on one staff. The piano part continues with complex textures. The vocal line begins with the lyrics: "Si tu ne m'ai-mes pas, Si tu ne m'aimes pas, je".

The third system continues the piano accompaniment and vocal line. It includes detailed notation for *arco* (arco) and *pizz.* (pizzicato) techniques. Dynamics range from *f* to *pp*.

The fourth system shows a vocal line with a triplet of eighth notes. The lyrics are: "Si tu ne m'ai-mes pas, Si tu ne m'aimes pas, je".

The fifth system contains the main vocal melody with the following lyrics: "m'ai-mes pas, je t'ai me, si je t'ai-me, prends garde à toi ! Prends garde à toi !
de Bo- - - hé - - - - me, Prends garde à toi !!
de Bo- - - hé - - - - me, Prends garde à toi !

The sixth system continues the piano accompaniment, featuring *arco* and *pp* markings. The music concludes with a final chord.

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*
p dim.
Horns *dim.*
Tromb. *dim.*
Tymp. *ppp*

Andante moderato.
div. con sord.
Viol. *dim.*
div. con sord. *dim. p*
pizz. *f*
arco *f*
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*

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-

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. *p* *press.* *p*

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

Fl. **Allegro.**

Ob.

Clar. in B flat

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*

pizz. *arco*

p

Fl.

Ob.

Clar.

Bns.

Horns in E flat

Viol. *pizz.* *arco*

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

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

Cellos and Basses *pizz.*

f *p*

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*

a tempo

Clar.

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

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*

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, contains a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bns.), with dynamics of *pp*. The brass section consists of Horns in B flat, Trumpets (Trump.), and Trombones (Tromb.), with a dynamic of *p*. The Harp part features intricate triplets. The string section includes Violins, with dynamics of *pp* and *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 one flat and a 3/4 time signature. The vocal line is marked with a dynamic of *p*. The string parts are marked with *pp* and *p*. The woodwind and brass parts have various dynamics and articulations.

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

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

poco sf dim.

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

M. *cresc. f*
 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

40 Allegro moderato. ♩ = 88.

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
pp

meno pp
meno pp
meno pp

3

Horns
Trump.
Tromb.

pp
pp
pp

meno pp
meno pp

I in F.
in B flat

3

Violins

meno p
meno p

3

Ml.

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* *I in F.* *mf* *cresc.* *f* *mf*

cre - - scen - - do *f*

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.*
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-

J. *f* *ff* *dim.*
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. *f* *3* *dim.*

Ob. *sf* *p* *dim.*

Clar. *sf* *p* *dim.*

Bns. *a2* *sf* *p* *dim.*

II in D *p* *a2* *sf* *p* *dim.*

Horns *a2* *sf* *p* *dim.*

Trump. in B flat *sf* *p* *dim.*

Tromb. *I.* *pp* *poco sf pp dim.*

Tymp. *III.* *pp* *poco sf pp dim.*

Viol. *pp* *rit.* *Un poco più lento. ♩ = 69.* *mf* *pizz.* *arco* *mf*

Cellos and Basses *pp* *rit.* *mf* *pizz.* *arco* *p*

Mi. *la- - ge!*

J. *la- - ge!*

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

Fl. *ppp*

Ob. *I.* *ppp*

Clar. *ppp* *ppp*

Bns. *II.* *ppp*

Tymp. *ppp*

Viol. *pp* *pizz.*

Cellos and Basses *pp* *pizz.*

J. *(absorbedly)* *p*

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

Fl.
Ob.
Clar.
Bns.

Harp
pp 3

Violins
f *dim.* *p* *colla voce* *pp* **quasi Recit.**

Mi.
J.
(with transport.) *dim.* *e rall. molto* Quel démon? quel péril, je ne comprends pas
voie, Ce baiser quelle m'envoie Ecarte le péril et sauve son enfant!

Cellos
Basses
f *dim.* *p* *pp*

a tempo allegretto. ♩ = 80. **colla voce**

Violins *mf* *p* *sf* *pp*

Mi.
J.
bien... Que veut dire ce-la ? **Recit.**
Rien! rien! Parlons de toi, la messagère; Tu vas retourner au pa-

Cellos
Basses *mf* *p* *pp*

Fl.
Ob.
Clar.
Bns.

pp

This block contains the musical notation for the Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bns.) parts. The Flute and Oboe parts are mostly rests. The Clarinet and Bassoon parts play a melodic line with some harmonic support. A *pp* dynamic marking is present at the beginning of the Bassoon part.

Horns in B flat
Trump.
Tromb.

p

This block contains the musical notation for the Horns in B flat, Trumpet (Trump.), and Trombone (Tromb.) parts. The Horns and Trombone parts play a melodic line, while the Trumpet part has some rests. A *p* dynamic marking is present in the Trombone part.

Harp

This block contains the musical notation for the Harp part, featuring a complex, rhythmic accompaniment with many triplets.

Violins

This block contains the musical notation for the Violins part, consisting of two staves with a melodic line.

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

p

This block contains the musical notation for the vocal soloist (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-". A *p* dynamic marking is present at the end of the vocal line.

pp poco

pp poco

I. pp poco

pp p poco

pp

I in F

II in D

in B flat

I.

ppp

poco cresc.

3

pp

pp

p

cresc.

J. 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 *I.* markings. 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 *a2* markings. The tempo is marked *a tempo un poco rit.*

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* markings.

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* markings.

rall. cresc.

Musical score for the fifth system, featuring a vocal line with lyrics. The lyrics are: "Micaëla. pp con semplicita (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 *rit.*

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* markings.

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* *dim.* *I in B flat* *ppp*

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

Mi. *pp*

J. *cresc.* *dim.* *pp*
nirs d'autre-fois, doux souve-nirs du pa-ys ! Doux souvenirs

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

Fl.

Ob.

Clar.

Bns.

pp

meno

pp

meno

pp

II in D

Horns

I in B flat

Trump.

Tromb.

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

The musical score is arranged in three systems. The first system consists of five staves: two for the right hand (treble clef), one for the left hand (bass clef), and two for the vocal parts (soprano and alto clefs). The second system also has five staves, with the vocal parts continuing. The third system has four staves, with the vocal parts continuing. The piano accompaniment features various dynamics including *f*, *mf*, *p*, *pp*, and *ppp*, along with triplets and specific fingering. The vocal parts are marked with *ff*, *dim.*, *p*, *sf*, and *pp*. The lyrics are in French and describe a scene of recognition.

System 1: Piano accompaniment with dynamics *f*, *mf*, *p*, *pp*.
System 2: Piano accompaniment with dynamics *f*, *mf*, *p*, *pp*. Includes markings "II in D" and "I in F".
System 3: Piano accompaniment with dynamics *f*, *mf*, *p*, *pp*.
Vocal Parts: Soprano (Mi.) and Alto (J.) with lyrics: "O sou-ve-nirs ché- ris ! Sa mère il la re-voit, il re-voit son vil- la- ge ! Il te re-".
System 4: Piano accompaniment with dynamics *f*, *mf*, *p*, *pp*.
Vocal Parts: Soprano (Mi.) and Alto (J.) with lyrics: "O sou-ve-nirs ché- ris ! Ma mè-re, je la vois je re-vois mon vil- la- ge ! Je te re-".

dim. e rit. sempre rit.

Fl. *pp*
 Ob. *pp*
 Clar. *pp*
 II in D *pp*
 Horns *pp* I in F

pizz. dim. e rit. sempre rit.

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

Mi. *ppp*
 -la - - ge! Vous lui ren- dez tout son cou- ra ge, O sou-ve- nirs du pa-
 J. *ppp*
 O sou- ve- nirs che- ris Vous me ren- dez tout mon cou- ra- ge, O sou-ve- nirs du pa-
 pizz. dim. e rit. *ppp*

a tempo

Fl. *pp*
 Clar. *pp*
 Bns. *pp* smorz.

I in F
 Horns *pp* a₂ *ppp*

arco *pp*
 Violins *pp* smorz. *ppp* pizz.
 arco *pp* smorz. *ppp* pizz.
 arco *pp* smorz. *ppp* pizz.

Mi. *pp*
 ys!
 J. *pp*
 ys!
 Cellos and Basses *pp* a tempo *ppp*

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-

The musical score is written for a large orchestra and vocal ensemble. It features 12 staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons), 6 staves for brass (Horns, Trumpets, Trombones), 1 staff for Tympani, 4 staves for strings (Violins I, Violins II, Violas, Cellos/Basses), and 2 staves for vocalists (Soprani I and II). The tempo is marked 'Allegro vivo' with a quarter note equal to 76 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score includes various musical notations such as dynamics (f, mf), articulation (accents), and performance instructions like 'cries behind the scenes.' and 'I.'.

First system of musical notation. It includes piano (p) and violin (v) parts. The piano part features a first ending (I.) and a second ending (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 piano part has a second ending (a 2).

Vocal line for the first voice part. 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 *cresc.* markings. Dynamic markings include *ff*.

Vocal line for the bass part. The lyrics are "bas ?".

Vocal line for the soprano part. The lyrics are "Soprani I (on stage)".

Vocal line for the soprano part. The lyrics are "Au secours!".

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

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* *cresc.*
Non, non, ce n'est pas el-le! 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-

ff (a Zuniga)

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

p cre - - scen - - do

f *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 key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many rests and some melodic lines.

Second system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two sharps. This system includes a section marked 'a.2' in the first staff, indicating a second ending or a specific performance instruction.

Third system of musical notation, consisting of three staves. The top two are treble clef, and the bottom is bass clef. The key signature has two sharps. The music continues with a similar rhythmic and melodic structure to the previous systems.

Fourth system of musical notation, consisting of three staves. The top two are treble clef, and the bottom is bass clef. The key signature has two sharps. This system includes vocal lines with lyrics in French. The lyrics are:
-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

E-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

in D.

in D flat

a2

mf f

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 a piano and voice piece. The score is in G major (one sharp) and 3/4 time. It consists of three systems. The first system has five staves (piano right hand, piano left hand, and three vocal staves). The second system has five staves (piano right hand, piano left hand, and three vocal staves). The third system has five staves (piano right hand, piano left hand, and three vocal staves). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. The vocal line is in the soprano part. Dynamics include *mf*, *f*, *pizz.*, and *cresc.* The lyrics are in French.

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

p *p* *a2* *a2* *I.* *p* *ma ben marcato*

a2

arco *p* *arco* *p* *arco* *p*

f

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

arco *p* *sempre pizz.* *f* *arco* *pizz.* *p*

48

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 five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is in a key with two sharps (F# and C#). It features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *p* at the end of the first staff, *a2* on the second and third staves, and *pp* on the fourth and fifth staves. A first ending bracket is marked with *I.* on the fourth staff.

Second system of piano accompaniment, continuing the texture from the first system. It consists of five staves. The top two are treble clef, and the bottom three are bass clef. The music continues with similar rhythmic patterns and rests.

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 continues with similar rhythmic patterns and rests.

Vocal line for the character Zuniga. It starts with a dynamic marking of *f* and tempo instructions *senza rigore* and *a tempo*. The music is in a key with two sharps and a 2/4 time signature.

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

deux, Se sont prises aux cheveux !

deux, Se sont prises aux cheveux !

Fourth system of piano accompaniment. It consists of five staves. The top two are treble clef, and the bottom three are bass clef. The music continues with similar rhythmic patterns and rests.

Fl. *mf cresc.*

Ob. *mf cresc.*

Clar. *pp cresc.*

Bns. *pp cresc.*

Horns *in D. a1. pp cresc.*

Horns *in D flat. a1. p cresc.*

Trump.

Tromb.

Tymp.

Violins *cre scen do*

cre scen do

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

Zuniga

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

coups ! Mon-sieur ! Mon-sieur ! Ne les é-coutez pas ! Mon-
Mon-sieur ! Mon-sieur ! Ne les é-coutez pas ! Mon-

The first system of the musical score consists of five staves. The top two staves are the right hand of a grand piano, with the upper staff in treble clef and the lower staff in alto clef. The bottom three staves are the left hand, with the upper staff in treble clef and the lower two in bass clef. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first four measures show a rhythmic pattern of eighth and sixteenth notes. The fifth measure is marked 'a2' and features a more complex melodic line.

The second system of the musical score consists of five staves. The top two staves are the right hand of a grand piano, with the upper staff in treble clef and the lower staff in alto clef. The bottom three staves are the left hand, with the upper staff in treble clef and the lower two in bass clef. The music continues in the same key and time signature. The first four measures feature a melodic line with slurs and accents. The fifth measure is marked 'a2' and features a more complex melodic line.

The third system of the musical score consists of three staves. The top two staves are the right hand of a grand piano, with the upper staff in treble clef and the lower staff in alto clef. The bottom staff is the left hand in bass clef. The music continues in the same key and time signature. The first four measures feature a rhythmic pattern of eighth and sixteenth notes. The fifth measure is marked 'a2' and features a more complex melodic line.

The fourth system of the musical score consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The music continues in the same key and time signature. The vocal lines contain the lyrics: "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 provides a rhythmic and harmonic support for the vocal lines.

The first system of the musical score consists of five staves. The top four staves are for piano accompaniment, and the fifth is the bass line. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include 'f' (forte) and 'a2' (second octave). The system concludes with a fermata over a chord.

The second system continues the piano accompaniment with five staves. The piano part has a more complex texture with some long notes. Dynamic markings include 'pp' (pianissimo) and 'a2'. The vocal line enters in the third measure of this system, with the lyrics: "mon-sieur, é-cou-tez-nous!". The system ends with a fermata over a chord.

The third system continues the piano accompaniment with five staves. The piano part features several passages marked 'div.' (divisi), indicating divided parts for the piano. Dynamic markings include 'p' (piano). The system concludes with a fermata over a chord.

The fourth system features two vocal lines and piano accompaniment. The vocal lines have the following lyrics: "sieur, mon-sieur, é-cou-tez-nous! C'est la Carmenci-ta Qui porta les pre-miers coups!" and "mon-sieur, é-cou-tez-nous! C'est la Manue-li-". The piano accompaniment consists of two staves. Dynamic markings include 'f' (forte) and 'pp' (pianissimo). The system ends with a fermata over a chord.

The fifth system continues the piano accompaniment with five staves. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include 'pp' (pianissimo). The system concludes with a fermata over a chord.

f *p* *cre - scen*

a2 *p* *cre - scen*

pp

unis. *cre - scen*

cre - scen

ta Qui porta les pre-miers coups ! La Manue-li-ta ! La Carmenci-ta ! *cre - scen*

cre - scen

The image shows a musical score for piano and voice. It consists of three systems of piano accompaniment and one system of vocal melody with lyrics. The piano part is written for four staves (two grand staves), and the vocal part is on a single staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are in French and describe a scene where someone is carrying the first blows, identifying the person as Carmencita or Manueli-ta.

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-

51

The musical score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with piano accompaniment and a vocal line. Dynamics include *ff* and *a2*. The second system continues the piano accompaniment with *ff* dynamics. The third system features a vocal line with lyrics: "Car-men-ci-ta! Carmen-ci-ta! (The Soldiers clear the square.)" and "nue-li-ta! Ma-nue-li-ta!". Dynamics include *ff*, *p*, and *cresc.*. The fourth system continues the piano accompaniment with *ff* dynamics.

First system of musical notation, consisting of five staves. The top two staves are treble clef, the middle two are treble clef, and the bottom is 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, the middle two are treble clef, and the bottom is 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 one bass clef staff. It contains 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, the middle two are treble clef, and the bottom is bass clef. This system includes various dynamic markings: *espress.*, *dim.*, *p*, *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*

Horns *pp in D. in Dflat ppp*

Violins *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

Detailed description: This is a page of a musical score for a song and melodrama. The score is arranged in a standard orchestral format with multiple staves. The top section, labeled 'Recitativ.', includes woodwinds (Flute I, Flute II, 2 Oboes, 2 Clarinets in A, 2 Bassoons), brass (2 Horns in E, 2 Horns in E flat, 2 Trumpets in A, 3 Trombones), and Tympani. The bottom section, also labeled 'Recitativ.', includes strings (Violins I, Violins II, Violas, Cellos, Basses), vocal parts (Carmen, Don José, Zuniga), and a Chorus of Cigarette-girls. The vocal parts have lyrics in French. The score is written in common time (C) and features various musical notations such as rests, notes, and dynamic markings like 'f'.

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

Carmen. (humming) *p*

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

dez Que nous répondez vous ? *pizz.* *pp* *pizz.* *ppp*

Cellos and Basses

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.*

mé- -me. Zuniga. *meno p.* Tra

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. *sempre ppp*

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

Z. *sempre ppp*

Puisque tu le prends sur ce ton

53 Allegro. ♩ = 124.

FL

Ob.

Clar

Bns.

ff

meno f

Horns

Trump.

Tromb.

Tymp.

in E

in E flat

ff

meno f

mf

mf

ff

ff

ff

f Allegro. *mf* *dim.* *pdim.molto*

Violins

ff

meno f

mf

ff

meno f

ff

Z.

(Carmen strikes a woman who happens to be near her.)

Tu chanteras ton air aux murs de la pri- son. .

Soprani I

En prison ! en prison !

Soprani II

En prison ! en prison !

Chorus

ff

meno f

mf

ff

meno f

mf

Horns *dim.* *p*

Tromb. *dim.* *p*

Tymp. *dim.* *pp*

pp *pppp*

Violins *p* *pp* *ppp*

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

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*

ppp

Fl.
Qb.
Clar.
Bns.
Horns in E
Violins
C.

pp
pp
pp
pp
I.
ppp
Solo
pp
pizz.
pp

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

Fl.
Clar.
Horns
Violins
Zuniqa.

ppp
III in E flat
pp

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

Clar.

Horns in E flat

Tutti.

Violins

arco

ppp

ppp

ppp

z.

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

arco

pp

54

Fl.

Clar.

ppp

I.

ppp

Violins

pizz.

smorz.

pizz.

smorz.

pizz.

smorz.

Carmen.

Recit.

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.

Harp

Violins

Carmen. *pp leggiero*

Près des rem- parts de Sé- -vil - le,

Harp

Violins

C. *pp*

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.* *ten.* *ten.*
pp

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.

C. *rallentando*

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

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. *ppp* *p* *ppp*

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!

J. *f* *p*

Fl. Un poco rit.

a tempo

Tempo I. ♩ = 160.

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

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

J. 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.*

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

pp *arco* *cresc.*

colla voce

Fl. *ppp*

Ob. *ppp*

Clar.

Andantino.

Violins *sfp*

C. *a piacere* (pointedly.) *pp*

J. *p*

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

Fl. *ppp*

Clar. *ppp*

Bns. *ppp*

Violins *ppp*

C. *ppp*

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

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.* *pp cresc.*

Bns. *pp* *cresc.* *I.* *cresc.* *mf*

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

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

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

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

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

Bass line 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 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

Bass line musical staff with pizz. and mf markings.

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

con sordini.

ppp legger.

(Zuniga comes out of guardhouse.)

Zuniga (to Don Jose)

mf

Voi-ci

Violins
con sordini. *leggierissimo*
ppp

Z.
l'ordre : 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.

60

Allegretto quasi Andantino. ♩ = 72.

piu pp

piu pp

piu pp

Carmen (singing, and laughing in Zuniga's face.)

C. L'amour est enfant de Bo-hême, Il n'a ja-

ppp

Fl.

pp

pp

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!

Fl.

Violins

C. 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

cresc. -

pizz. div. *p*

Fl. *p*

Ob. *pp*

Clar. I. *pp*

Bns. *pp*

Tymp. *pp*

Violins *senza sordini*

senza sordini

C. (she marches with Don José and the soldiers)

toi ! *senza sordini*

pizz. pp

meno pp

sempre pizz.

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

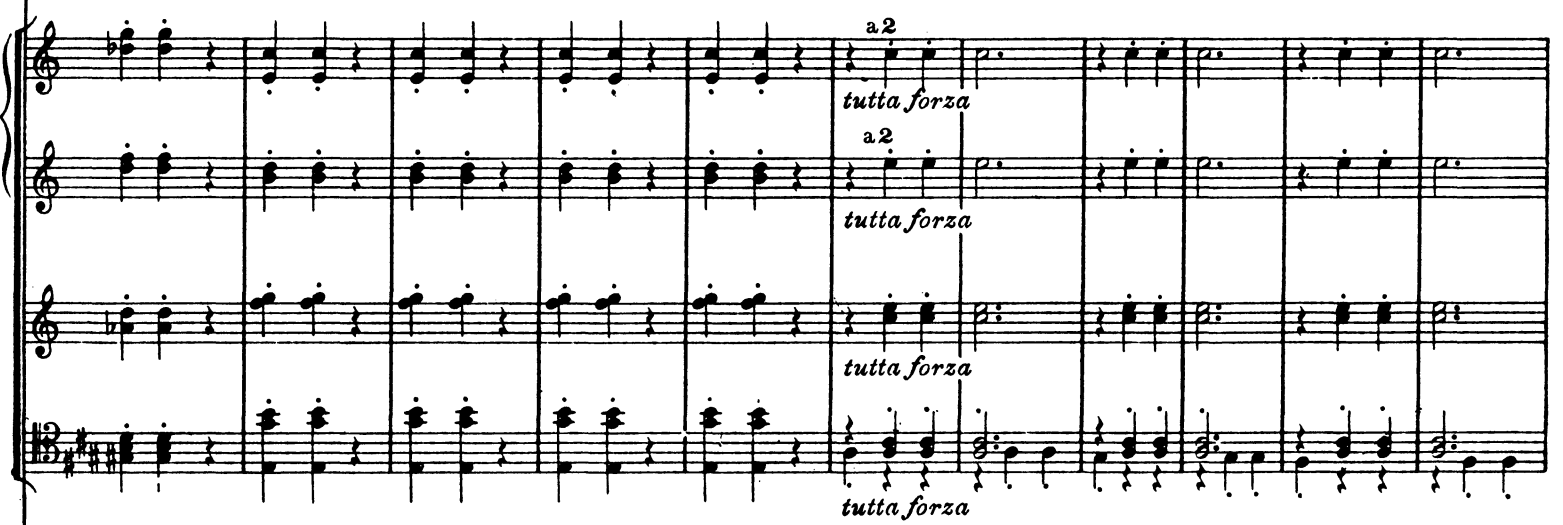
61 Allegro vivace. $\text{♩} = 92$.

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 Tympani (Tymp.). The woodwinds and strings play a melodic line with a *ff* dynamic, while the brass instruments provide a rhythmic accompaniment. The Piccolo and Clarinet parts include a second octave (*a.2*) starting in the final measures. The Tympani part features a series of trills.

This section of the score is for the string ensemble, including Violins and Violas. The tempo is marked *Allegro vivace.* and the performance instruction is *(General laugh.)*. The strings play a rhythmic accompaniment with a *ff* dynamic, marked *arco* (arco). The Violins part includes a melodic line with a *ff* dynamic.



musical score system 1, featuring five staves with piano accompaniment. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of dense sixteenth-note passages in the upper staves and a more rhythmic bass line. The instruction *tutta forza* is written below the first four staves, and *a2* is written above the fifth staff.



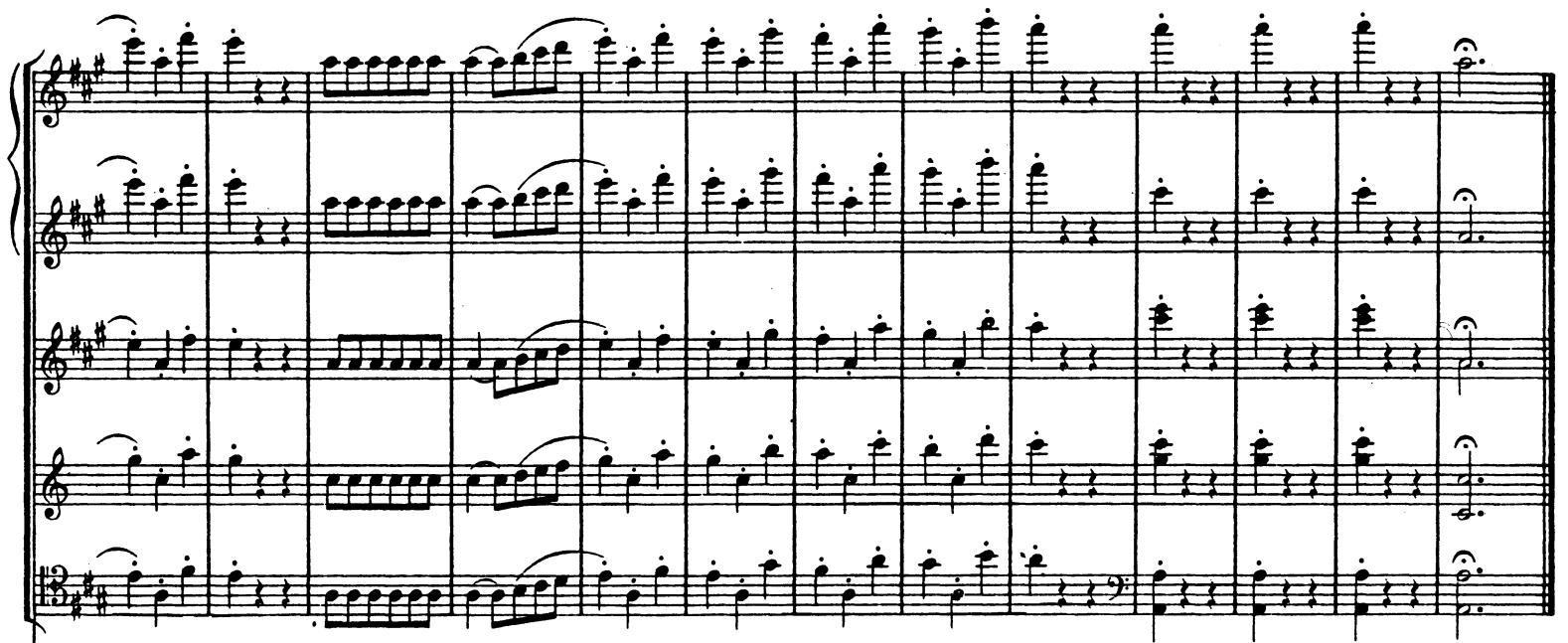
musical score system 2, featuring four staves with piano accompaniment. The notation includes treble and bass clefs, a key signature of two sharps, and a 2/4 time signature. The music features block chords and rhythmic patterns. The instruction *tutta forza* is written below the second, third, and fourth staves, and *a2* is written above the second staff.



musical score system 3, featuring two staves with piano accompaniment. The notation includes treble and bass clefs, a key signature of two sharps, and a 2/4 time signature. The music consists of rhythmic patterns. The instruction *tutta forza* is written below the first staff, and *ff* is written below the second staff.



musical score system 4, featuring five staves with piano accompaniment. The notation includes treble and bass clefs, a key signature of two sharps, and a 2/4 time signature. The music consists of dense sixteenth-note passages in the upper staves and a rhythmic bass line. The instruction *tutta forza* is written below each of the five staves. The word *Curtain.* is written above the first staff.



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, featuring a steady bass line and chords.



The second system of the musical score consists of five staves. The top two staves are grouped by a brace and contain sparse, block-like musical notation. The bottom three staves continue the accompaniment with a consistent rhythmic pattern.



The third system of the musical score consists of two staves. The top staff has a dotted line above it, indicating a continuation of the melody from the previous system. The bottom staff continues the bass line.



The fourth system of the musical score consists of five staves. The top two staves are grouped by a brace and contain block-like musical notation. The bottom three staves continue the accompaniment with a consistent rhythmic pattern.

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 with *pizz.* (pizzicato) and start with a forte (*f*) dynamic, transitioning to a piano (*p*) dynamic by 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.

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