

Act II.

Lillas Pastia's Inn. When the curtain rises, Carmen, Frasquita, and Mercedes are discovered seated at a table with the officers. Dance of the Gypsy-girls, accompanied by Gypsies playing the guitar and tambourine.

No 12. Gypsy Song.

Andantino quasi Allegretto. $\text{♩} = 100.$

The musical score is arranged in several systems. The first system includes Flute I and II (both marked *pp*), 2 Oboes, Clarinets in A, and 2 Bassoons. The second system includes Horns in E and C, Trumpets in A, and Trombones. The third system includes Tympani, Triangle, Drums and Cymbals, and Tamburine. The fourth system includes Harps (marked *pp*). The fifth system includes Violins I and II, and Violas (marked *pizz.* and *pp*). The sixth system includes vocal parts for Frasquita, Mercédès, and Carmen. The seventh system includes Cellos (marked *pizz.* and *pp*) and Basses. The score is in 2/4 time with a key signature of one sharp (F#).

Fl.
Harp.
Viola
Cellos

Curtain. (dance)

This system contains the first five measures of the score. The Flute part features a melodic line with grace notes and slurs. The Harp part consists of a steady eighth-note accompaniment. The Viola and Cellos parts play a rhythmic pattern of eighth notes.

This system contains the next five measures of the score. The Flute part continues with its melodic line, including a trill-like figure. The Harp part maintains its accompaniment. The Viola and Cellos parts continue their rhythmic pattern.

dim. *sempre*
dim. *sempre*

This system contains the final five measures of the score. The Flute part concludes with a long note marked *dim.* and *sempre*. The Harp part continues its accompaniment. The Viola and Cellos parts continue their rhythmic pattern.

4

pp
Fl.
pp

Harp

Viola

Cellos

This system contains the first five measures of the piece. It features four staves: Flute (Fl.) and Harp in the upper system, and Viola and Cellos in the lower system. The Flute and Harp parts are marked *pp* (pianissimo). The music is in a key with one sharp (F#) and a 3/4 time signature. The Flute and Harp parts play a melodic line with grace notes, while the Harp provides a rhythmic accompaniment. The Viola and Cellos play a steady eighth-note accompaniment.

This system contains measures 6 through 10. The instrumentation remains the same as in the first system. The melodic lines in the Flute and Harp parts continue, with the Harp part showing some rhythmic variation. The Viola and Cellos maintain their accompaniment.

This system contains measures 11 through 15. The musical texture continues with the same instruments. The Flute and Harp parts have some melodic development, and the Viola and Cellos provide a consistent accompaniment.

Fl. *dim.*

Ob. *dim.*

Clar.

Bns.

Harp

Violins

pizz.

p

p

p

6

Fl. *smor - - - zan - do* *ppp*

smor - - - zan - do *ppp*

Harp *p dim.* *pp*

Violins *pp* *sempre pizz.*

Viola *pp*

dim.

C. Carmen. (The dance ceases.) *con ritmo*

Les tringles des sistres tintaient A

Cellos *dim.* *pp*

Fl. *ppp*

Clar. *ppp*

Horns in C. *ppp*

Harp.

Violins

C. *vec un éclat métal- li- que, Et sur cette étrange mu- si- que Les Zingarella se le-*

Fl. Piccolo *ppp*

Ob. *pp*

Clar. *dim.*

Bns. *ppp*

Horns in C. *ppp*

Tamb. *pp*

Harp

Violins

Viola

C. *vaient*

Cellos *Tam-bours de Basque allaient leur train, Et*

Basses *sempre pp*

Fl. *I. Solo.*

Picc.

Clar.

Bns.

Tamb. *pp*

Harp

Violins

Viola

C. *les guitares force- né- es Grincaient sous des mains obsti- né- es, Même chan-son, même re-*

Cellos

a tempo ♩ = 108.

colla voce

Clar. I. *pp*

Bns. *pp*

Horns in E. I. *pp*

Tamb. *pp*

sempre pp

Harp. *sempre pp*

a tempo

Violins

c. *rit. molto* *dim.* *pp*

frain. Mème chan son, mè- me re- frain! tra la la la

pizz.

Tamb. *pp*

Harp *pp*

Violins *pp*

c. *pp*

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

Horns in E. I.

Tamb. *pp*

Harp

Violins

Viola

F. Frasquita. *pp*

M. Mercédès. *pp* tra la la la tra la la la

C. Carmen. *pp* tra la la la tra la la la

Cellos la tra la la la tra la la la

Basses

Fl.

Ob. *pp*

Horns in E. *pp*

Tamb.

Harp

Violins

F. tra la la la tra la la la la la la

M. tra la la la tra la la la la la la

C. tra la la la tra la la la la la la

Fl. *pp*

Piccolo *pp*

Ob. II. *pp*

Clar. I. *pp*

Bns. II. *pp*

Horns *ppp* in E.

Trump. I. *ppp*

Tromb. *ppp*

Tymp.

Triangle

Drums and Cymbals

Tamb.

Harp

Violins

Viola

F.

M.

C. *(The dance ceases.)* *sempre p*

Cellos

Basses

Les anneaux de cuivre et d'ar-gent Reluisaient sur les peaux bi-

First system of musical notation, including piano and bass staves with various rhythmic and melodic elements.

Second system of musical notation, including piano and bass staves. A section is marked "I in C." and "pp".

Third system of musical notation, including piano and bass staves. A section is marked "ppp" and "tr".

Fourth system of musical notation, including piano and bass staves.

Fifth system of musical notation, including piano and bass staves with melodic lines.

Sixth system of musical notation, including a vocal line with lyrics and piano/bass accompaniment.

Les é-tof-fes
 stré- es D'o--range et de rouge zé-bré- és : Les é- tof- fes flottaient au vent.

Seventh system of musical notation, including piano and bass staves.

pp *tr.* *pp* *pp* *dim.* *pp* *dim.*

pp

p

c. La danse au chant se mari-ait, La danse au chant se ma-ri-ait, D'a-bord in-dé-cise et ti-

colla voce a tempo animato. ♩ = 176.

pp

pp

pp

f

I.

ppp

f

in E.

I.Solo

f

p

tr.

sempre ppp

Tamb.

mf

arco colla voce a tempo animato. ♩ = 176.

pizz.

poco - cresc. - p cresc. - f mf

arco pizz.

poco - cresc. - p cresc. - f mf

arco pizz.

poco - cresc. - p cresc. - f mf

cre - scen - do - rit. - f

-mi-de, Plus vive en sui - te et plus ra - pi-de... Ce-la mon-tait, montait, montait, mon-tait ! --- tra la la

arco pizz.

poco - cresc. - p cresc. - f mf

arco pizz.

poco - cresc. - p cresc. - f mf

mf *cre - - - scen - - -*

I in C.
p *cre - - - scen - - -*

cre - - - scen - - -

cre - - - scen - - -

cre - - - scen - - -

cre - - - scen - - -

F. *Frasquita.* *f* tra la la la tra la la la tra la la la tra

Me. *Mercédès.* *f* tra la la la tra la la la tra la la la tra

C. *Carmen.* la tra la la la tra la la la tra la la la tra

cre - - - scen - - -

cre - - - scen - - -

First system of the musical score. It includes a piano part with a complex texture of chords and arpeggios, and a vocal line starting with the syllable "do". Dynamics include *f*, *mf*, and *cresc.*

Second system of the musical score. The piano part continues with similar textures, and the vocal line continues with "do". Dynamics include *f* and *cresc.*

Third system of the musical score. It introduces a drum part with the notation "trm" and "trm". The piano and vocal parts continue. Dynamics include *f* and *cresc.*

Fourth system of the musical score. The piano and vocal parts continue. Dynamics include *f* and *cresc.*

Fifth system of the musical score. The piano part includes markings for "arco" and "p". The vocal line continues with "do". Dynamics include *f*, *cresc.*, and *p*.

F. la la la la la la

Me. la la la la la la

C. la la la la la la

(The dance ceases.)

Les Bohémiens à tour'de

Sixth system of the musical score. The piano and vocal parts continue. Dynamics include *f*, *cresc.*, and *p*. The word "arco" is used above the piano part.

The musical score is divided into several systems. The first system consists of five staves: four for the piano (treble and bass clefs) and one for the voice (treble clef). The piano parts feature intricate textures with rapid sixteenth-note passages, often marked with *pp* and *f*. The voice part is silent in this system. The second system continues the piano textures, with the voice part still silent. The third system shows the voice part entering with the lyrics: "bras De leurs instruments faisaient ra- ge, Et cet é- blouissant ta- pa- ge En-". The piano accompaniment continues with rhythmic patterns and dynamic markings like *p* and *f*. The fourth system shows the piano part with tremolos and dynamic markings. The fifth system continues the piano textures. The sixth system shows the piano part with tremolos and dynamic markings. The seventh system shows the piano part with tremolos and dynamic markings. The eighth system shows the piano part with tremolos and dynamic markings. The ninth system shows the piano part with tremolos and dynamic markings. The tenth system shows the piano part with tremolos and dynamic markings.

Carmen.

bras De leurs instruments faisaient ra- ge, Et cet é- blouissant ta- pa- ge En-

p *cresc.* - - *f* *pp* *f*
 p *cresc.* - - *pp* *f*
 I. p *cresc.* - - *f*
 I. a2 p *cresc.* - - *f* *pp* *f*
 I. p *cresc.* - - *f* *pp* *f*

p *cresc.* - - *sf*
 pp *sf*

p *sf* *f*
tr *sf* *p* *sf* *p* *f*

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

c. -sorcelait les Zingaras Sous le rythme de la chan son, Sous

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

The musical score is arranged in systems. The first system includes piano accompaniment for the right and left hands, with dynamic markings *pp* and *f*. The vocal line begins with the lyrics "cre - - - scen - - -". The second system continues the piano accompaniment and the vocal line. The third system features a *tr* (trill) in the piano accompaniment with *p* and *f* markings, and the vocal line with *ppp* and *f* markings. The fourth system shows the piano accompaniment with *p* markings and the vocal line with *cresc.* and *cre - - - scen - - -*. The fifth system contains the lyrics "le rythme de la chan son Ar - dentes, fol - les, en - fié - vré - es, El - les se lais - saient, en - i". The piano accompaniment in this system has *f* and *p* markings. The sixth system continues the piano accompaniment with *f* and *p* markings.

Più mosso. ♩ = 138.

The first system of the musical score consists of five staves. The top two staves are vocal lines, with the lower voice part starting on a 'do' note. The piano accompaniment is spread across three staves. Dynamics include *ff* and *f*. The tempo is marked 'Più mosso' with a quarter note equal to 138 beats per minute.

The second system continues the musical score with piano accompaniment and a drum part. The piano part includes dynamic markings such as *pp*, *mf*, and *f*. The drum part is indicated by a 'tr' symbol and rhythmic notation. The tempo remains 'Più mosso'.

Più mosso. ♩ = 138.

The third system features vocal lines and piano accompaniment. The piano part includes a 'cresc.' (crescendo) marking and dynamic markings like *f* and *ff*. The vocal lines include the lyrics: '-vré -es, Empor- ter par le tour-bil-lon ! Tra la la la Tra la la'. The tempo is 'Più mosso'.

Piano accompaniment for the first system, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Piano accompaniment for the second system, showing a melodic line in the right hand and a bass line in the left hand.

Piano accompaniment for the third system, including dynamic markings like *pp* and *p*.

Piano accompaniment for the fourth system, featuring a rhythmic bass line.

Piano accompaniment for the fifth system, showing a melodic line in the right hand and a bass line in the left hand.

F. *Frasquita.* *ff*

Me. *Mercédès.* *ff* tra la la

C. *Carmen.* *ff*
 la tra la la la tra la la la la la la tra la la

Piano accompaniment for the sixth system, featuring a rhythmic bass line.

sem - - - pre - - a - - ni - - man - - do - - e

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment, and the fourth staff is a bass line. The music is in a major key and 4/4 time.

The second system of the musical score consists of four staves, all of which are piano accompaniment. The top staff is a vocal line that is mostly silent, indicated by a long horizontal line.

The third system of the musical score consists of four staves, all of which are piano accompaniment. The top staff is a vocal line that is mostly silent. Dynamic markings such as *f* and *p* are present in the piano parts.

The fourth system of the musical score consists of four staves, all of which are piano accompaniment. The top staff is a vocal line that is mostly silent.

sem - - - pre - - a - - ni - - man - - do - - e

The fifth system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment, and the fourth staff is a bass line.

The sixth system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment, and the fourth staff is a bass line. The lyrics are:
 F. la tra la la la Tra la la la Tra la la la la la la
 Me. la tra la la la Tra la la la Tra la la la la la la
 C. la tra la la la Tra la la la Tra la la la la la la

The seventh system of the musical score consists of four staves, all of which are piano accompaniment. The top staff is a vocal line that is mostly silent.

- cre - - - scen - do

Presto. ♩ = 152.

First system of piano accompaniment. It features a vocal line at the top with lyrics "- cre - - - scen - do". Below it are three staves for piano accompaniment. The top piano staff has a dynamic marking of *ff*. The middle piano staff has a dynamic marking of *ff*. The bottom piano staff has a dynamic marking of *ff*. There are also markings *a.2.* above the first two piano staves.

Second system of piano accompaniment. It features a vocal line at the top with lyrics "- cre - - - scen - do". Below it are three staves for piano accompaniment. The top piano staff has a dynamic marking of *ff*. The middle piano staff has a dynamic marking of *ff*. The bottom piano staff has a dynamic marking of *ff*. There are also markings *a.2.* above the first two piano staves.

Third system of piano accompaniment. It features a vocal line at the top with lyrics "- cre - - - scen - do". Below it are three staves for piano accompaniment. The top piano staff has a dynamic marking of *p* and *crescendo*. The middle piano staff has a dynamic marking of *f*. The bottom piano staff has a dynamic marking of *f*. There are also markings *f p f p f p f p f p f p f p f p f p* below the bottom piano staff.

Fourth system of piano accompaniment. It features a vocal line at the top with lyrics "- cre - - - scen - do". Below it are three staves for piano accompaniment. The top piano staff has a dynamic marking of *ff*. The middle piano staff has a dynamic marking of *ff*. The bottom piano staff has a dynamic marking of *ff*.

Fifth system of piano accompaniment. It features a vocal line at the top with lyrics "- cre - - - scen - do". Below it are three staves for piano accompaniment. The top piano staff has a dynamic marking of *ff*. The middle piano staff has a dynamic marking of *ff*. The bottom piano staff has a dynamic marking of *ff*.

Sixth system of piano accompaniment. It features a vocal line at the top with lyrics "la tra la la la tra la la la tra la la la". Below it are three staves for piano accompaniment. The top piano staff has a dynamic marking of *ff*. The middle piano staff has a dynamic marking of *ff*. The bottom piano staff has a dynamic marking of *ff*. There are also markings *F.*, *Me.*, and *C.* on the left side of the vocal staves.

fff

fff

fff

fff

fff

fff

fff

fff

fff

f

Cymbals Solo.

f

fff

fff

fff

fff

(Carmen, Frasquita, and Mercedes join the dance.)

F.

Me.

C.

fff

fff

This page of musical notation is divided into four systems. The first system consists of five staves: the top two are treble clefs, the third is a bass clef, and the bottom two are bass clefs. The second system has four staves, all in bass clef. The third system has four staves, all in bass clef. The fourth system has five staves: the top two are treble clefs, and the bottom three are bass clefs. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are also complex chordal textures and melodic lines. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line at the end of the fourth system.

The first system of the musical score consists of five staves. The top two staves are treble clefs, the third is a tenor clef, and the bottom two are bass clefs. The music is written in a key with one sharp (F#) and a common time signature. The first two staves feature a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The third staff has a more rhythmic, dotted-note pattern. The bottom two staves provide a steady bass line with eighth and quarter notes.

The second system of the musical score consists of five staves. The top two staves are treble clefs, the third is a tenor clef, and the bottom two are bass clefs. The music continues in the same key and time signature. The top two staves have a more melodic and less dense texture than the first system. The third staff continues with its rhythmic pattern. The bottom two staves feature a steady bass line with eighth and quarter notes, including some trills and slurs.

The third system of the musical score consists of five staves. The top two staves are treble clefs, the third is a tenor clef, and the bottom two are bass clefs. The music continues in the same key and time signature. The top two staves feature a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The third staff has a more rhythmic, dotted-note pattern. The bottom two staves provide a steady bass line with eighth and quarter notes.

This musical score is arranged in five systems, each containing five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features the instruction *tutta forza* above the first four staves and *tr* above the fifth. The second system has *tutta forza secco* above the first staff. The third system includes *tutta forza secco* above the first staff and *tr* above the second. The fourth system has *tutta forza secco* above the first staff and *tr* above the second. The fifth system features *più ff* above the first four staves and *tutta forza secco* above the fifth. The score concludes with a final cadence in the fifth system.

Nº 12^{bis}. Recitativo.

Recit.

Recit.

f *fp* *f* *p*

Messieurs Pastia me dit... Il dit que le corrigi-

Que nous veut-il encor maître Pastia

f *fp* *f* *p*

f *fp* *f* *p*

Detailed description: The page contains a musical score for a recitative. It begins with a piano accompaniment section consisting of two systems of three staves each (treble, middle, and bass clefs). The first system is empty, while the second system contains musical notation with dynamics *f* and *fp*. Following this is a vocal line with lyrics: "Messieurs Pastia me dit... Il dit que le corrigi-". Below the vocal line are two empty staves. Then, another vocal line appears with lyrics: "Que nous veut-il encor maître Pastia". This is followed by two more empty staves. The score concludes with a final piano accompaniment section, also consisting of two systems of three staves each, with dynamics *f* and *p*.

Violins *ff* *p*

Violas *ff* *p*

F. dor veut que l'on ferme l'au-berge. Non pas nous, nous res-

Z. Eh bien nous parti-rons Vous viendrez avec nous.

Cellos *ff* *p*

Basses *ff* *p*

F. tons.

Z. Et toi Carmen ? tu ne viens pas E-cou-te ! Deux mots dits tout bas Tu m'en

C. Carmen. Vous en vouloir ! pour-quoi ? Qu'a t'on fait de ce malheu-

Zuniga. veux. Ce soldat l'autre jour emprisonné pour toi...

Un poco più mosso.

reux ? Il est li-bre ! tant mieux.

Maintenant il est lib-re !

Detailed description: This block contains the vocal and piano accompaniment for the first system. It features a grand staff with treble and bass clefs, and two vocal staves labeled 'C.' and 'Z.'. The piano part includes chords and melodic lines. The vocal parts have lyrics in French. The tempo marking 'Un poco più mosso.' is positioned above the piano part.

Fl.

Ob.

Clar.

Bns.

Detailed description: This block contains the woodwind parts for the first system. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Bns.). The notation shows various notes, rests, and dynamic markings like 'p'.

Horns in G.

I.

Detailed description: This block contains the part for the Horns in G, specifically the first horn (I.). The notation shows sustained notes and some melodic movement.

Violins

Viola

pizz. arco

Detailed description: This block contains the string parts for Violins and Viola. The notation includes dynamic markings 'pizz.' (pizzicato) and 'arco' (arco), indicating changes in playing technique. The strings play a rhythmic accompaniment.

Frasquita.

Detailed description: This block contains the part for the character Frasquita. The notation shows a melodic line with lyrics.

Mercédès.

Bonsoir messieurs nos amou-reux.

Detailed description: This block contains the part for the character Mercédès. The notation shows a melodic line with lyrics.

Carmen.

Bonsoir messieurs nos amou-reux

Bonsoir messieurs nos amou-reux.

Detailed description: This block contains the part for the character Carmen. The notation shows a melodic line with lyrics.

Cellos

Basses

pizz. arco

Detailed description: This block contains the string parts for Cellos and Basses. The notation includes dynamic markings 'pizz.' and 'arco'. The strings provide a steady accompaniment.

Nº 13. Chorus.

Allegro. $\text{♩} = 120.$

Flute I
Flute II
2 Oboes
2 Clarinets in B flat
2 Bassoons
2 Horns in G
2 Horns in C
2 Trumpets in B flat
3 Trombones
Tympani

Violins I
Violins II
Violas
Frasquita
Mercédès
Carmen
Moralès
Zuniga

Tenors
Chorus (behind the Scene)
Basses

Vivat! vi- vat le To-re- ro!
Vivat! vi- vat le Tore- -ro! Vivat! vi- vat le To-re- ro! Vivat! vi- vat Es-camil-

Cellos
Basses

Zuniga.

Tenors
Basses

U-ne prome-
Vi- vat! vi- vat Es-ca- nil- lo! Vi- vat! vi- vat! vi- -vat!
-lo! Vi- vat! vi- vat Es-camil- lo! Vi- vat! vi- vat! vi- vat!

16

Clar.

Bassoons

Horns

Trump.

Tromb.

Tymp.

Violin I

Violin II

Viola

z.

nade aux flambeaux ! C'est le vainqueur des courses de Grenade, Voulez-vous avec nous boi-

Cellos

Basses

Horns in C.

Violin I

Violin II

Viola

z.

re mon cama-ra-de. A vos succès anciens, à vos succès nouveaux.

Cellos

Basses

Fl. I. *f cresc.* *ff*

Fl. II. *f cresc.* *ff*

Ob. *ff*

Clar. *p* *cresc.* *ff*

Bns. *p* *ff*

Horns in G. *p* *cresc.* *ff*

Horns in C. *cresc.* *ff*

Trump. *mf cresc.* *ff*

Tromb. *ff*

Tymp. *mf cresc.* *f*

Violins *cresc.* *ff*

Viola. *cresc.* *ff*

Cellos (Escamillo enters) *cresc.* *ff*

Basses *cresc.* *ff*

Fl. *sempre ff*

Ob. *sempre ff* a2

Clar. *sempre ff*

Bns. *sempre ff*

Horns *sempre ff* a2

Trump. *sempre ff*

Tromb. *sempre ff*

Tymp. *sempre ff*

Violins *sempre ff*

Viola *sempre ff*

F. *ff*

Me. *ff* Vivat! vi-vat le To-re-ro!

C. *ff* Vivat! vi-vat le Tore-ro!

Mo. *ff* Vivat! vi-vat le Tore-ro!

Z. *ff* Vivat! vi-vat le Tore-ro!

Tenors *ff* Vivat! vi-vat le To-re-ro! Vi-vat! vi-vat le To-re-ro! Vi-vat! vi-vat Escamil-

Chorus ((on the stage.) *ff* Basses Vivat! vi-vat le To-re-ro!

Cellos *sempre ff* Vivat! vi-vat le Tore-ro! Vivat! vi-vat le To-re-ro! Vi-vat! vi-vat Es-camil-

Basses *sempre ff*

S.
 A.
 T.
 B.
 F.
 Me.
 C.
 Mo.
 Z.
 lo ! Vi-vat vi-vat Esca-mil-lo ! Vi-vat ! vi-vat ! vi-vat ! vi-
 Vi-vat ! vi-vat Es-camil-lo ! Vi-vat ! vi-vat ! vi-vat ! vi-
 lo ! Vi-vat ! vi-vat Es-camil-lo ! Vi-vat ! vi-vat ! vi-vat ! vi-

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a key with one sharp (F#) and a common time signature. The first two staves contain melodic lines with various note values and rests. The third and fourth staves provide harmonic support. Dynamic markings include 'a 2.' (second ending) and 'tr.' (trill) in several places.

The second system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. This system primarily features chordal accompaniment in the upper staves, with some melodic fragments. The bottom two staves continue the harmonic and melodic lines from the first system.

A single bass staff line showing a rhythmic accompaniment pattern, likely for a cello or double bass. It consists of a series of eighth and sixteenth notes.

The third system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues with melodic lines and harmonic support. Dynamic markings include 'tr.' (trill) and 'p.' (piano).

F.

A single musical staff for the Flute (F.) part, showing a melodic line with some rests.

Me.

A single musical staff for the Mezzo-soprano (Me.) part, showing a melodic line with the text 'vat!' written below it.

C.

A single musical staff for the Contralto (C.) part, showing a melodic line with the text 'vat!' written below it.

Mo.

A single musical staff for the Mezzo-tenor (Mo.) part, showing a melodic line with the text 'vat!' written below it.

Z.

A single musical staff for the Tenor (Z.) part, showing a melodic line with the text 'vat!' written below it.

Two musical staves for the vocal parts, showing a melodic line with the text 'vat!' written below it.

Two musical staves for the vocal parts, showing a melodic line with the text 'vat!' written below it.

Nº 14 . Couplets.

Allegro molto moderato. $\text{♩} = 108.$

Flute I

Piccolo Flute

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in F

2 Horns in C

2 Trumpets in B flat

3 Trombones

Tympani

Triangle

Allegro molto moderato.

Violins I

Violins II

Violas

Frasquita

Mercédès

Carmen

Moralès

Escamillo

Zuniga

Chorus

Cellos

Basses

The musical score is arranged in a standard orchestral format. The woodwind section (Flute I, Piccolo Flute, 2 Oboes, 2 Clarinets in B flat, 2 Bassoons) and brass section (2 Horns in F, 2 Horns in C, 2 Trumpets in B flat, 3 Trombones) are positioned at the top. The percussion section (Tympani, Triangle) follows. The string section (Violins I, Violins II, Violas, Cellos, Basses) is at the bottom. The vocalists (Frasquita, Mercédès, Carmen, Moralès, Zuniga) and the Chorus (Tenors, Basses) are listed in the middle. The score includes dynamic markings such as *ff* and *a2*, and articulation marks like accents and slurs. The tempo is marked as *Allegro molto moderato* with a metronome marking of $\text{♩} = 108$. The key signature is three flats (B-flat major or D-flat minor), and the time signature is common time (C).

This musical score is divided into three systems. The first system consists of five staves: a grand staff (treble and bass clefs) and three individual staves. The second system also has five staves, including a grand staff and three individual staves. The third system consists of four staves: a grand staff and two individual staves. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and prominent triplets. The notation includes dynamic markings such as accents (^) and hairpins ($\hat{>$), and articulation marks like slurs and staccato ($staccato$). The piece concludes with a final cadence in the grand staff of the third system.

18

sempre f *p*

p *p*

p

sempre f *p*

sempre f *p*

Escamillo (*bruscamente, ben ritmato*)

E. Vo-tre toast, je peux vous le ren- dre, Se-ñors, se-ñors car a-vec les soldats

sempre f *p*

sempre f *p*

System 1: Piano and vocal staves. Dynamics include *ff*, *f*, *pp*, *cresc.*, and *f*. Articulation includes accents (^) and slurs. The piano part features triplets in the right hand.

System 2: Piano and vocal staves. Dynamics include *ff*, *f*, and *p*. Articulation includes accents (^) and slurs. The piano part continues with triplets.

System 3: Empty piano and vocal staves.

System 4: Piano and vocal staves. Dynamics include *ff*, *f*, *pp*, *cresc.*, and *f*. Articulation includes accents (^) and slurs. The piano part features triplets.

System 5: Bass line. Dynamics include *ff* and *sempre ff*.

Oui, les To-re-ros peuvent s'enten-dre ; Pour plai-sirs, pour plaisirs, ils ont les combats ! Le cirque est plein, c'est

System 6: Piano and vocal staves. Dynamics include *ff*, *f*, *pp*, *cresc.*, and *f*. Articulation includes accents (^) and slurs. The piano part features triplets.

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) with piano accompaniment, featuring complex rhythmic patterns such as triplets and sixteenth-note runs. Dynamic markings include *f*, *ff*, and *f*. The second system continues the piano accompaniment with similar rhythmic complexity. The third system introduces a vocal line (marked 'E.') with lyrics in French. The piano accompaniment continues below the vocal line. The score concludes with a final system of piano accompaniment staves.

jour de fé- te ! Le cirque est plein du haut en bas ; Les spectateurs, perdant la tête,

19

Musical score for page 19, featuring piano and vocal parts. The score is in 3/4 time and B-flat major. It consists of two systems of piano accompaniment and one system of vocal accompaniment with lyrics.

System 1 (Piano):

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

System 2 (Piano):

- Right hand: *f* *ff* *p*
- Left hand: *f* *ff* *p*

System 3 (Vocal):

- Part: E. *sempre ff* *mf*
- Lyrics: Les specta-teurs s'in-ter- -pellent à grand fracas ! A-pos-tro- phes, cris et ta-pa- ge

System 4 (Piano):

- Right hand: *pp* *cresc.* *f* *ff* *p*
- Left hand: *f* *ff* *p*

This musical score is for a piano and voice piece. It features a complex piano accompaniment with multiple staves and a vocal line. The piano part includes intricate textures with triplets and dynamic markings such as *p*, *f*, *fp*, *mf*, and *mf-p*. The vocal line includes the lyrics: "Pous-sés jus-ques à la fu-reur ! Car c'est la fê-te du coura-ge !". The score is divided into several systems, with first and second endings marked "I." and "II." in the piano part. The key signature has two flats, and the time signature is 3/8.

Pous- sés jus-ques à la fu-reur ! Car c'est la fê-te du coura-ge !

First system of musical notation. It includes a piano part (treble and bass clefs) and violin/cello parts (treble and bass clefs). Dynamics include *f*, *mf*, *pp*, and *p*.

Second system of musical notation. It includes a piano part (treble and bass clefs) and a cello part (bass clef). Dynamics include *fp*, *dim.*, *pp*, *cresc.*, and *p*.

Third system of musical notation. It includes a piano part (treble and bass clefs) and a cello part (bass clef). Dynamics include *f*, *mf*, *pp*, *cresc.*, and *ff*.

C'est la fête des gens de cœur ! Al-lons ! en gar-de ! al-lons ! al-

Fourth system of musical notation. It includes a piano part (treble and bass clefs) and a cello part (bass clef). Dynamics include *mf*, *pp*, *p*, and *f*.

dim. - - molto pp

dim. - - molto pp

I. dim. - - molto pp pp

f dim. - - molto pp

f mf p pp dim. ppp

pizz. f dim. molto pp

pizz. f dim. molto pp

pizz. f dim. molto pp

dim. molto p leggiero e con fatuità, sempre con ritmo

E. lons ! ah ! To-ré-ador, en gar-de ! To-ré-ador !

pizz. dim. molto pp

dim. molto pp

Clar.
Bns.
Horns in F
Horns in C. I. *espress.*
Violins *pp* arco
Viola *pp* arco
E. *pp* *cresc.*
To-ré-ador, Et songe bien, oui, songe en combattant, Qu'un œil noir te re-gar-

Cellos arco
Basses *pp* arco

Fl. I. *pp* *colla voce* **Tempo.**
Ob. a 1. *ppp*
Clar. *ppp*
Bassoons *ppp*
Horns in C. *dim.*
E. *dim.* *p* *pp* *rit.* *colla voce* **Tempo.**
- - de Et que l'amour t'attend, To-ré-a-dor, L'a-mour, l'amour t'at-tend!

pizz. arco
pizz. arco
pizz. arco
pizz. arco

(Here Carmen may exchange parts with Mercedes.)

Et songe bien, oui, songe en combattant, Qu'un œil noir te re- gar- - de Et que l'a

Et songe bien, oui, songe en combattant, Qu'un œil noir te, re- gar- - de Et que l'a

tant son- ge qu'un œil noir te re- gar- de Et que l'a-

com- bat- -tant. oui, son- ge que l'a-

songe en combattant, Qu'un œil noir te re- gar de Et que l'a-mour t'at-tend,

com- bat- -tant oui, son- ge que l'a-

com- bat tant oui, son- ge que l'a-

oui, songe en com- -bat-tant Qu'un œil noir te re- garde Et que l'a mour

N° 14^{bis}. Recitative.

Violins I *fp*

Violins II *fp*

Violas *fp*

Carmen

Recit. Carmen ! Carmen-

Escamillo

La belle un mot: comment t'appelle-t-on? Dans mon premier danger je veux di-re ton nom.

Zuniga

Cellos *fp*

Basses *fp*

Detailed description: This system contains the first five measures of the recitative. The strings (Violins I, Violins II, Violas, Cellos, and Basses) play a sustained harmonic accompaniment, starting with a forte-piano (*fp*) dynamic and ending with a piano (*p*) dynamic. The vocal parts for Carmen and Escamillo are shown. Carmen's part is a recitative line with the lyrics 'Carmen ! Carmen-'. Escamillo's part is a recitative line with the lyrics 'La belle un mot: comment t'appelle-t-on? Dans mon premier danger je veux di-re ton nom.' The Escamillo part includes a melodic line with a key signature change to one sharp (F#) in the second measure.

Detailed description: This system contains the next five measures of the recitative. The string accompaniment continues with the same *fp* to *p* dynamic. The vocal parts for Zuniga and Escamillo are shown. Zuniga's part is a recitative line with the lyrics 'ci-ta! Ce-la revient au même.' Escamillo's part is a recitative line with the lyrics 'Je répondrais qu'il ne faut pas m'ai-'. The Escamillo part includes a melodic line with a key signature change to one sharp (F#) in the second measure and a triplet of eighth notes in the third measure. The Zuniga part includes a melodic line with a key signature change to one sharp (F#) in the second measure and a triplet of eighth notes in the third measure.

C. ci-ta! Ce-la revient au même. Je répondrais qu'il ne faut pas m'ai-

E. Si l'on te di- sait que l'on t'ai-me...

C. -mer.

E. Cette répon- se n'est pas tendre, Je me contente- rai d'es- pérer et d'at-

C. Il est permis d'at- tendre, il est doux d'espé- rer.

E. ten-dre.

Z. Zuniga. Puisque tu ne viens pas Car

C. Et vous aurez grand tort

Z. men, je reviendrai. Bah ! je me ris que-rai.

No 14^{ter}. Exit of Escamillo.

Allegro moderato. ♩ = 108

Flute I *f*

Flute II *f*

2 Oboes *f* a 2.^A

2 Clarinets in A *f* a 2.^A

2 Bassoons *f*

2 Horns in E *f*

2 Horns in B (Low) *f* a 2. *p espress.*

2 Trumpets in A *f* *p*

3 Trombones *f* *p*

Tympani *f*

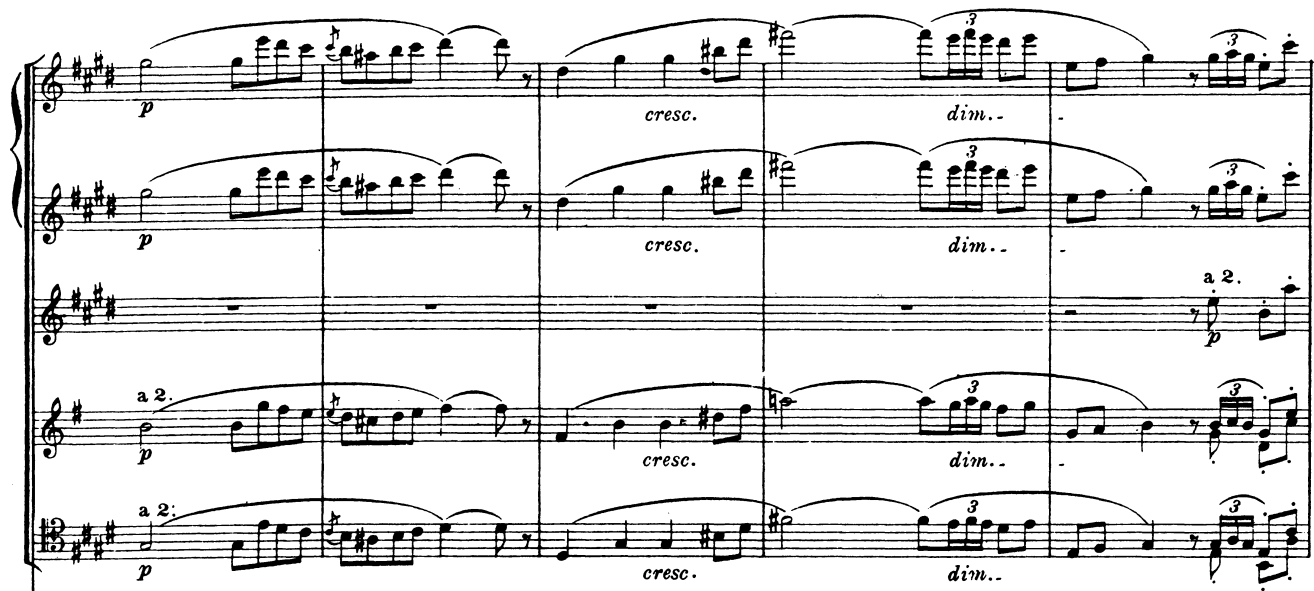
Violins I *f* *p espress.*

Violins II *f* *p espress.*

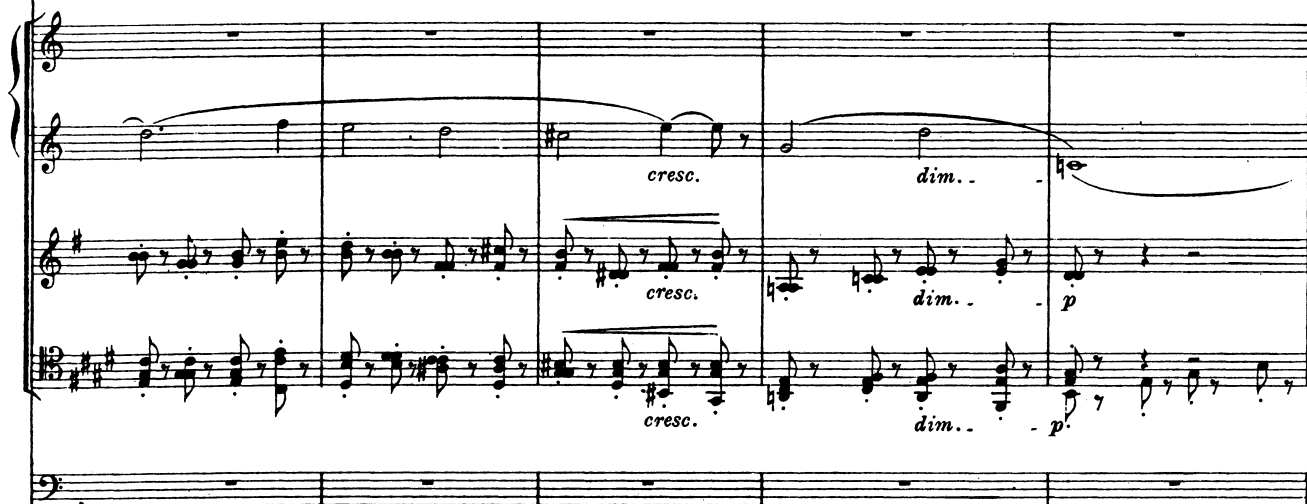
Violas *f* *p espress.*

Cellos *f* *p espress.*

Basses *f* *p espress.*



Musical score system 1, featuring five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It begins with a piano (*p*) dynamic. The first two staves have a melodic line with a crescendo (*cresc.*) and then a decrescendo (*dim..*) leading to a triplet of eighth notes. The third staff has a rest followed by a second ending (*a 2.*) starting with a piano (*p*) dynamic. The fourth and fifth staves have a melodic line with a crescendo (*cresc.*) and then a decrescendo (*dim..*) leading to a triplet of eighth notes.



Musical score system 2, featuring five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music continues with a crescendo (*cresc.*) and then a decrescendo (*dim..*) leading to a piano (*p*) dynamic. The second staff has a melodic line with a crescendo (*cresc.*) and then a decrescendo (*dim..*) leading to a piano (*p*) dynamic. The third staff has a melodic line with a crescendo (*cresc.*) and then a decrescendo (*dim..*) leading to a piano (*p*) dynamic. The fourth and fifth staves have a melodic line with a crescendo (*cresc.*) and then a decrescendo (*dim..*) leading to a piano (*p*) dynamic.



Musical score system 3, featuring five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music continues with a crescendo (*cresc..*) and then a decrescendo (*dim..*) leading to a piano (*p*) dynamic. The second staff has a melodic line with a crescendo (*cresc..*) and then a decrescendo (*dim..*) leading to a piano (*p*) dynamic. The third staff has a melodic line with a crescendo (*cresc..*) and then a decrescendo (*dim..*) leading to a piano (*p*) dynamic. The fourth and fifth staves have a melodic line with a crescendo (*cresc..*) and then a decrescendo (*dim..*) leading to a piano (*p*) dynamic.

Fl. *p*

Ob. *p*

Clar. *p*

Bns. *p*

Horns *p* *a. 2.* *pp* II. *dim.*

Trump. *p*

Tromb. *p*

Tymp. *ppp* *pp* *smorzando*

Violins *p* *dim.*

dim.

dim.

dim.

dim.

Fl. *pp*

Clar. *pp*

Bns. *pp*

Horns in E. *pp*

Tymp. *pp*

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

N^o 14^{quater}. Recitative.

Violins I *arco* *f* *fp* *p*

Violins II *arco* *f* *fp* *p*

Violas *arco* *f* *fp* *p*

Frasquita *Recit.*
Eh bien vite, quelles nouvel- les

Mercédès

Carmen

El Dançaïro
Pas trop mauvai- ses les nou--velles Et nous pouvons en-

Cellos *arco* *f* *fp* *p*

Basses *arco* *f* *fp* *p*

The first system of the musical score includes staves for Violins I and II, Violas, two vocal parts (Frasquita and El Dançaïro), Cellos, and Basses. The strings are marked *arco* with dynamics *f*, *fp*, and *p*. The vocal parts have lyrics in French. The time signature is common time (C).

mf *f*

F. *Besoin de nous.*

Me. *Besoin de nous.*

C. *Besoin de nous.*

D. cor *fai-re quelques beaux coups Mais nous a- vons besoin de vous. Oui nous a -vons besoin de vous...*

mf *f*

The second system continues the musical score with vocal parts F., Me., C., and D. (cor). The vocal parts have lyrics in French. The piano accompaniment is marked *mf* and *f*. The time signature is common time (C).

No 15. Quintet.

Allegro vivo. ♩ = 152.

Flute I *p* *pp*

Flute II *pp* *pp*

2 Oboes *pp*

2 Clarinets in B flat *pp* *p* *pp* I.

2 Trombones *pp* I. *pp*

2 Horns in G *p* I.

2 Horns in D flat

2 Trumpets in B flat

Tympani

Violins I *pizz.* *pp*

Violins II *pizz.* *pp*

Violas *pizz.* *pp*

Frasquita *leggiere* *p* Est-

Mercédès *leggiere* *p* Est-el-le bonne, di-tes-nous ?

Carmen

El Remendado

El Dancairo *mf* Nous avons en té-te une af- fai-re.

Cellos *pizz.* *pp*

Basses *pizz.* *pp*

Piano accompaniment for the first system, including vocal line I. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p*, *f*, and *pp*. A first ending bracket is present over the final two measures of the system.

Piano accompaniment for the second system, consisting of three staves. The music continues with the same complex rhythmic pattern and dynamics as the first system.

Piano accompaniment for the third system, marked *arco*. The music continues with the same complex rhythmic pattern and dynamics as the first system.

F. *mf* De nous ? De nous ? Quoi ! vous a- vez be- soïn de nous ?

Me. *mf* Mercedes. *mf* De nous ? De nous ? Quoi ! vous a- vez be- soïn de nous

C. *mf* Carmen. *mf* De nous ? De nous ? Quoi ! vous a- vez be- soïn de nous ? De nous ?

R. *mf* -soïn de vous ! De vous ! De vous ! Oui, nous a- vons be- soïn de vous !

D. *mf* De vous ! De vous ! Oui nous a vons be soïn de vous. De

mf

Piano accompaniment for the fourth system, marked *arco*. The music continues with the same complex rhythmic pattern and dynamics as the first system.

Fl.

Ob.

Clar.

Bassoons

Horns in D flat

Violins

R. *portando la voce*
 nous l'a-vou-ons hum-ble-ment Et fort res-pec-tu-eu-se-ment, Oui, nous l'a-vou-ons hum-ble-

D. *portando la voce*
 nous l'a-vou-ons humble-ment Et fort res-pec-tu-eu-se-ment, Oui, nous l'a-vou-ons hum-ble-

Horns in D flat

Violins

R. *pp*
 meni ———— Quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-rie, Il est toujours bon,

D. *pp*
 ment ———— Quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-rie, Il est toujours bon,

24

Horns in G.

pp

Violins

R. sur ma foi, D'avoir les fem- mes a-vec soi. Et sans el- les, Mes toutes belles, On

J. sur ma foi, D'avoir les fem- mes a-vec soi. Et sans el- les, Mes toutes belles, On

Fl. I.

Clar. I.

Bns. p

Horns in G. pp

Horns in D. flat. pp

Viol. pp

Frasquita. pp *leggiero*

Mercedès. pp *leggiero*

Carmen. (Carmen exchanges with Mercedes) pp *leggiero*

R. ne fait ja- mais rien De bien ! N'é-

D. ne fait ja- mais rien De bien ! N'é-

pp

25

Fl. *pp*

Ob. I. *pp*

Clar. *pp*

Bns. *pp*

Horns I. *pp*

Trump. *pp*

Tymp.

Violins *pp*

F. *p*

Me. *p*

C. *p*

R. *p*

D. *p*

Si fait, je suis De cet a-vis. Si fait, je suis De

Si fait, je suis De cet a-vis. Si fait, je suis De

Si fait, je suis De cet a-vis Si fait, je suis De

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

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

cresc. *sf* *dim.* *pp*

cresc. *sf* *dim.* *pp*

cresc. *cresc.* *sf* *dim.* *pp*

cresc. *sf* *dim.* *pp*

cresc. *sf* *dim.* *pp*

cresc. *sf* *dim.* *pp*

cresc. *sf* *dim.* *pp*

pp *cresc.* *sf* *dim.* *pp*

pp *cresc.* *sf* *dim.* *pp*

pp *cresc.* *sf* *dim.* *pp*

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

S. cet a-vis. Si fait, Vraiment je suis De cet a- vis. Quand il s'a- git de

Me. cet a-vis. Si fait, Vraiment je suis De cet a- vis. Quand il s'a-git de trom-pe-ri-e,

C. cet a-vis. Si fait, Vraiment je suis De cet a- vis. Quand il s'a-git de trom-pe-ri-e,

T. Vraiment N e--tes-vous pas de cet a- vis ? Quand il s'a git de

B. Vraiment, N'ê--tes-vous pas de cet a- vis ? Quand il s'a- git de

pp *cresc.* *sf* *dim.* *pp*

pp *cresc.*

a 2.
pp
a 2.
pp
a 2.
sempre pp

a 2.
pp

pp
pp

F.
vo- le- ri- e, Il est toujours bon, sur ma foi, D'avoir les fem- mes a-vec soi.

Me.
De du-pe-rie, De vo-le-rie, Il est toujours bon, sur ma foi, D'avoir les fem- mes a-vec soi.

C.
De du-pe-rie, De vo-le-rie, Il est toujours bon, sur ma foi, D'avoir les fem- mes a-vec soi.

R.
vo- le- ri- e, Il est toujours bon, sur ma foi, D'avoir les fem- mes a-vec soi.

D.
vo- le- ri- e, Il est toujours bon, sur ma foi, D'avoir les fem- mes a-vec soi.

Musical score for the first system. It includes piano accompaniment for the right and left hands, and vocal lines for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *p* and *pp*. The vocal lines are in a minor key and feature a melodic line with lyrics.

Musical score for the second system, primarily piano accompaniment. It shows the continuation of the piano part from the first system, with dynamic markings such as *pp*.

Musical score for the third system, piano accompaniment. It continues the piano part with dynamic markings like *pp*.

F. Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el- les, Les toutes belles, On

Me. Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el- les, Les toutes belles, On

C. Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el- les, Les toutes belles, On

R. Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el- les, Les toutes belles, On

D. Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el- les, Les toutes belles, On

Musical score for the fourth system, piano accompaniment. It concludes the piano part with dynamic markings like *pp*.

This system contains the piano accompaniment for the first system of music. It consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). The music features complex rhythmic patterns and arpeggiated figures.

This system contains the vocal and piano accompaniment for the second system. It includes four vocal parts (Soprano, Mezzo, Contralto, Tenor) and piano accompaniment. The lyrics are:

S. ne fait ja-mais rien De bien ! Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-rie, Il est tou-
 Me. ne fait ja-mais rien De bien ! Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e De vo-le-rie, Il est tou-
 C. ne fait ja-mais rien De bien ! Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-rie, Il est tou-
 T. ne fait ja-mais rien De bien ! Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-rie, Il est tou-

The piano accompaniment includes *pizz.* (pizzicato) markings and *pp* dynamics. A section marked "II." begins in the final measure of the piano part.

Musical score for a string quartet and vocal soloists. The score includes piano accompaniment, a second violin part, and vocal parts for Soprano (F.), Mezzo (Me.), Contralto (C.), and Tenor (R.), and Bass (D.). The lyrics are in French and discuss faith and women.

Piano Accompaniment: The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *f* (forte) and *arco* (arco).

Second Violin (II.): The second violin part has a melodic line with some rests, marked with *f* and *arco*.

Vocal Parts:

- F. (Soprano):** *jours bon, sur ma foi, D'avoir les fem-mes a-vec soi ! Oui, sur ma foi !*
- Me. (Mezzo):** *jours bon, sur ma foi, D'avoir les fem-mes a-vec soi ! Sur ma foi, Sur*
- C. (Contralto):** *jours bon sur ma foi, D'avoir les fem-mes a-vec soi ! Sur ma foi, Sur*
- R. (Tenor):** *jours bon, sur ma foi, D'avoir les fem-mes a-vec soi ! Sur ma foi, Sur*
- D. (Bass):** *jours bon, sur ma foi, D'avoir les fem-mes a-vec soi ! Sur ma foi, Sur*

String Quartet: The string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) provides harmonic support. The Cello/Double Bass part includes *arco* markings.

Piano accompaniment for the first system, featuring four staves with complex rhythmic patterns and dynamic markings like *ff*.

Piano accompaniment for the second system, including first and second endings (I. and a. 2.) and dynamic markings like *mf* and *ff*.

Piano accompaniment for the third system, featuring intricate rhythmic textures and dynamic markings like *ff*.

F. *ff*
 Oui, sur ma foi, Il faut a- voir _____ les femmes

Me. *ff*
 ma. foi, Il est toujours, toujours bon d'a- voir _____ les femmes

C. *ff*
 ma foi, Il est toujours, toujours bon d'a- voir _____ les femmes

R. *ff*
 ma foi, Il est toujours, toujours bon d'a- voir _____ les femmes

D. *ff*
 ma foi ! Il est toujours, toujours bon d'a- voir _____ les femmes

Piano accompaniment for the final system, including bass lines and dynamic markings like *ff*.

a tempo

p

I.

I.

ff

colla voce

a tempo

mf

F. a-vec soi. Quand vous voudrez.

Mc. a-vec soi !

C. a-vec. soi !

R. a-vec soi !

D. a-vec soi ! *Recit.* C'est dit, alo-rs ; vous parti- rez ?

Musical score for the first system, featuring piano accompaniment. The score includes dynamics *p* and *ppp*, and first endings marked "I.".

Musical score for the second system, featuring piano accompaniment. The score includes dynamics *ppp* and first endings marked "I.".

Musical score for the third system, featuring piano accompaniment. The score includes dynamics *f* and first endings marked "I.".

Mc. *mf*
 Quand vous vou-drez.

C. *mf*
 Ah ! — permet-tez...

D.
 Mais... tout de sui-te.

Musical score for the fourth system, featuring piano accompaniment. The score includes dynamics *f*.

Fl.

Clar.

Bassoons

Horns in G.

II.

Trump.

Violins

pp *leggiero*

Viola

pp *legg.*

pp

C.

per-met-tez ! S'il vous plait de par-tir... par-tez ! Mais — je ne suis

Cellos and Basses.

pizz.

pp

Clar.

Horns in D flat

Violins

pp

Viola

pp *legg.*

pp *legg.*

C.

pas' du voy-a ge. Je ne pars pas... Je ne pars pas...

R.

Remendado.

p

Car-men, mon a-mour tu vien-

D.

Dancairo.

p

Car-men, mon a-mour tu vien-

Cellos and Basses

arco

f

legg.

p

Fl. *p* *pp*

Ob.

Clar. *pp*

Bassoon I. *pp*

Horns in D flat

C. *f*
Je ne pars pas, je ne pars pas, je ne pars pas, je ne pars pas !

R. *pp*
-dras, Et — tu n'au-ras pas le cou- -rage De nous lais-ser dans l'em- bar-

D. *p*
-dras, Et — tu n'au-ras pas le cou- -rage De nous lais-ser dans l'em- bar-

The musical score is for a scene with three vocalists (C, R, D) and a full orchestra. The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon I., Horns in D flat, and Piano. The vocal parts have lyrics in French. The piano part features a complex rhythmic accompaniment with many sixteenth notes.

29

p *pp*

p *pp*

II. *pp*

I.

in G. *pp*

pp

p

F. Frasquito. *p*

Ah! ma Car-men tu vien dras —

Me. Mercedes. *p*

Ah! ma Car-men tu vien dras —

C. Je ne pars pas, je ne pars pas, je ne pars pas, je ne pars pas!

R. ras.

D. ras. Mais, au moins, la rai-

pp cresc. mf cresc. a 2 mf cresc. a 2 mf cresc. cresc. mf cresc. cresc. mf cresc.

cresc. mf cresc. mf cresc. cresc. mf cresc.

S. La rai- son, la rai-
Me. La rai- son, la rai-son, la rai-son, la rai-
T. La rai-son, la rai-son, la rai-
son, Car- men, tu la di- ras! La rai-

cresc. mf cresc. cresc. mf cresc. cresc. mf cresc.

Piano accompaniment for the first system, measures 1-8. The score includes staves for the right and left hands of the piano and a bass line. Dynamics include *pp* and *ff*. A first ending bracket labeled "I." spans measures 6-8.

Piano accompaniment for the second system, measures 9-16. The score includes staves for the right and left hands of the piano and a bass line. Dynamics include *p* and *pp*.

F. *son!* *Voy.*

Me. *son!* *Voyons!*

C. **Carmen.**
Je la di- rai cer- tai- ne-ment.

R. *son!* *Voyons!*

D. *son!* *Voyons!*

Piano accompaniment for the third system, measures 17-24. The score includes staves for the right and left hands of the piano and a bass line. Dynamics include *ff*.

Fl. *p*

Clar. *p*

Violins *pp*

F. ons!

C. La rai-son, c'est qu'en ce mo-ment... —

R. *p* Eh bien ?

D. Eh bien ?

pp

Fl. *pp* *molto riten.* *a tempo*

Clar. *pp*

Violins *pp* *molto riten.* *a tempo*

F. Mercedes. *p* Eh, bien !

Mercedes. *p* Eh bien !

C. *p* Je suis amou- reu - - - se ! *ff*

D. *pp* *div.* Qu'a-t-el-le

pp *div.* *unis.*

31

in G
in D flat

f

a 2

A

f

3

F. *ff* El- le dit qu'elle est a-mou- reuse ! a-mou- reu-se ! —

Me. *ff* El- le dit qu'elle es' a-mou- reuse ! a-mou- reu-se ! —

C. *f* Oui, —

R. *ff* Qu'a-t-elle dit ? Amou- reuse ! a-mou- reu-se ! —

D. *ff* dit ? qu'a-t-el-le dit ? Amou- reuse ! a-mou- reu-se ! —

3

This system shows the beginning of the piano accompaniment. The right hand features a complex, arpeggiated texture with multiple layers of chords and moving lines. The left hand provides a more rhythmic foundation with chords and eighth-note patterns. Dynamics include *p* and *pp*.

The second system continues the piano accompaniment. The right hand has long, flowing melodic lines with some slurs. The left hand consists of sustained chords and simple rhythmic patterns. Dynamics include *p*, *dim.*, and *pp*.

The third system introduces triplet patterns in both hands. The right hand has triplet chords and eighth notes, while the left hand has a bass line with triplet eighth notes. Dynamics include *p*, *dim.*, *pp*, and *ppp*.

C. *colla voce*
 a-mou-reu-se ! A-mou-re use à per-dre l'es-

D. *dim.*
 Voy-ons, Car-men, - sois sé-ri- eu-se !

This system shows the piano accompaniment for the vocal lines. The bass line features slurs and dynamics ranging from *p* to *ppp*.

32 a tempo, ma un poco riten.

♩: 132.

Fl. *ppp*

Ob. *ppp*

Clar. *a 2 ppp*

Bns. I. *ppp*

Horns in G. II. *ppp*

a tempo, ma un poco riten.

Violins *ppp ppp arco*

Violas *ppp ppp arco*

C. *prit!*

R. *p*

D. *p*

La cho-se, cer-tes, nous é-tonne, Mais ce n'est

La cho-se, cer-tes, nous é-tonne, Mais ce n'est

pizz. arco

pp pp pp

Violins *pp pp*

R. *p*

D. *p*

pas. le premier jour Où vous au- rez su, ma mi- gnon-ne, Fai-re mar-cher de

pas. le premier jour Où vous au- rez su, ma mi- gnon-ne, Fai-re mar-cher de

pp pp

Violins *mf* *pp*

R. *f* *leggeremente*
front le de-voir, le de-voir et l'a-mour, Fai-re mar-cher le de-voir et l'a-

D. *f* *leggeremente*
front le de-voir, le de-voir et l'a-mour, Fai-re mar-cher le de-voir et l'a-

mf *pp* *pp*

Clar. *pp* *pp* *pp*

Bns. *pp* *pp* *pp*

Violins *pp possibile*

Carmen (francamente.)

C. *mf*
Mes a- mis, je se- rais fort aise De par- tir a- vec vous

R. mour.

D. mour.

Fl. *pp*
 Clar. *pp*
 Bns: *pp*
 Horns in G. *pp*
 Violins
 C. *p*
 A ce soir ! Mais cet- te fois, ne vous dé-plai- se, Il fau- dra —

Fl. *mf* *pp* *pp*
 Ob. *mf* *pp*
 Clar. *pp*
 Bassoons I. *mf* *pp*
 a 2
 Horns *mf* *p* *pp*
 Viol. *pp*
 C. *f* *p* *pp* *leggermente*
 que l'a- mour passe a- vant le de- voir ; Ce soir l'a- mour passe a- vant le de-

pp *mf* *p* *dim.*

33

Tempo I.

p cresc. molto

p cresc. molto

cresc.

pp cresc.

in Des. a 2

Tempo I.

pp

pp

pp

cresc.

cresc.

mf

cresc.

mf

f

f

pp

arco

pp

cresc.

cresc.

S. Il faut ve-

Me. Il faut ve-

C. -voir ! Ab-so-lu-ment

T. Il faut — que tu te lais- ses at- ten- drir ! Il faut ve-

B. Ce n'est pas là ton der-nier mot ? Il faut ve-

dim. -

dim.

dim.

dim. -

dim. -

dim. -

dim. -

F. nir, Car-men, — Il faut ve-nir! Pour notre af-fai-re C'est né-ces-

Me. nir, Car-men, — Il faut ve-nir! Pour notre af-fai-re C'est né-ces-

R. nir, Car-men, — Il faut ve-nir! Pour notre af-fai-re C'est né-ces-sai-re;

D. nir, Car-men, — Il faut ve-nir! Pour notre af-fai-re C'est né-ces-sai-re;

dim. -

dim.

dim. -

dim.

dim. -

dim.

p

p dim.

pppp

p

pp

ppp

p

pp

ppp

p

pp

ppp

S. -sai-re ; Car en-tre nous...

Me. -sai-re ; Car en-tre nous...

C. Carmen. *p*
Quant à ue-la, je l'ad-mets a-vec vous : -

A. Car en-tre nous...

T. Car en-tre nous...

B. Car en-tre nous...

p

pp

ppp

poco meno pp

p

pp

a 2

pp

arco

arco

arco

poco meno pp

pp

pp

pp

S. mes avec soi ; Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el-les,

M. mes avec soi ; Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el-les,

C. mes avec soi ; Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el-les.

T. mes avec soi ; Et sans el- les, Les toutes belles, On ne fait ja-mais rien De bien ! Et sans el-les,

arco

pp

p
p
pp
pp
pp
pp
 in G.
pp
 in D flat:
pp II

pizz.
pp
pizz.
pp
pizz.
pp

F.
 Les toutes belles, On ne fait ja-mais rien De bien ! Oui, quand il s'a- git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
pp

Me.
 Les toutes belles, On ne fait ja-mais rien De bien ! Oui, quand il s'a- git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
pp

C.
 Les toutes belles, On ne fait ja-mais rien De bien ! Oui, quand ill's'a- git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
pp

R.
 Les toutes belles, On ne fait ja-mais rien De bien ! Oui, quand il s'a- git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
pp

D.
 Les toutes belles, On ne fait ja-mais rien De bien ! Oui, quand il s'a- git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
pp

pizz.
pp
pizz.
pp

F. *-rie, Il est toujours bon, sur ma foi, D'avoir les femmes a-vec soi ! Oui, sur ma foi !*

Mc. *-rie, Il est toujours bon, sur ma foi, D'avoir les femmes a-vec soi ! Sur*

C. *-rie, Il est toujours bon, sur ma foi, D'avoir les femmes a-vec soi ! Sur*

R. *-rie, Il est toujours bon, sur ma foi, D'avoir les femmes a-vec soi ! Sur*

D. *rie, Il est toujours bon, sur ma foi, D'avoir les femmes a-vec soi ! Sur*

Four staves of piano introduction music in a minor key, featuring arpeggiated chords and flowing melodic lines.

Two staves of piano accompaniment. The first staff includes dynamic markings *f* and *mf*, and first/second endings labeled *I.* and *a 2*. The second staff continues the accompaniment.

Three staves of piano accompaniment, continuing the musical texture with intricate rhythmic patterns.

F. Oui, sur ma foi ! Il faut a-voir

Me. ma foi, sur ma foi, Il est toujours, toujours bon d'a-voir

C. ma foi, sur ma foi, Il est toujours, toujours bon d'a-voir

R. ma foi, sur ma foi, Il est toujours, toujours bon d'a-voir

D. ma foi, sur ma foi, Il est toujours, toujours bon d'a-voir

Two staves of piano accompaniment at the bottom of the page, concluding the section.

Piano accompaniment for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like "ff" and "a2".

Piano accompaniment for the second system, continuing the complex rhythmic patterns and dynamic markings.

Piano accompaniment for the third system, showing further development of the musical texture.

F. *ff* les — femmes a-vec soi, tou-jours les fem- mes a- vec

Me. *ff* les — femmes a-vec soi, tou-jours les fem- mes a- vec

C. *ff* les — femmes a-vec soi, tou-jours les fem- mes a- vec

R. *ff* les — femmes a-vec soi, tou-jours les fem- mes a- vec

D. *ff* les — femmes a-vec soi, tou-jours les fem- mes a- vec

Piano accompaniment for the final system, concluding the piece with sustained chords and rhythmic motifs.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

F. *soi !*

Me. *soi !*

C. *soi !*

R. *soi !*

D. *soi !*

ff

ff

ff

ff

ff

Nº 15^{bis}. Recitative.

Violins I *misurato*

Violins II *p*

Violas *p*

Carmen *misurato*
Presque rien, un soldat qui l'autre.

El Remendado **Recit.**

El Dancaïro
Mais qui donc at-tends- tu ?

Cellos and Basses *p*

Violins

C.
jour pour me rendre ser-vi-ce S'est fait mettre en pri-son.

R.
Le fait est dé- li-cat.

D.
Il se peut qu'après

Cellos and Basses

Violins

D.
tout ton soldat ré-flé- -chisse. Es-tu bien su-re qu'il viendra ?

Cellos

Basses *p*

N^o 16. Song (Canzonetta.)

Allegro moderato. ♩ = 100.

Violins I

Violins II

Violas

Frasquita.

Mercédès

Carmen

Don José

El Remendado

El Dancaïro

Cellos and Basses

C. Le voi-là!

J. Dra-gon — d'Alca- la? — Moi, je m'en vais fai- re mordre la pous- siè- re

J. A mon ad- ver-sai- - - re. S'il en est ainsi passez mon a- mi. —

J. Af-fai-re d'honneur, Af- -fai-re de cœur; Pour nous tout est là, — Dragons d'Al-ca- la!

Violins

F. Frasquita.
C'est un beau dragon.

Me. Mercédès.
Un très beau dragon.

D. Dancairo.
Qui se-raït pour nous un fier compa-

Cellos and Basses

Violins

C. Carmen.
Il re-fu-se-! ra. Soit! on essaye-ra.

R. Remendado.
Dis-lui de nous sui-vre.

D. gnon.
Mais, es-saye, au moins.

D. José ((the voice approaches little by little.))

J. Hal-te-là! Qui va là? Dragon d'Al-ca-la! — Où t'en vas-tu par là, Dragon d'Al-ca-

J. la? — Exact et fi-dè-le. Je vais ou m'ap-pel-le L'amour de ma

J. bel- - - Je! S'il en est ainsi Passez mon a-mi. Af-fai-re d'hon

J. neur, Af-fai-re de cœur, Pour nous tout est là, — Dragons d'Al-ca-là!

No 16^{bis} Recitative.

Allegro.

Recit.

Flutes

Oboes

Clarinets in B

Bassoons

Horns in G

Horns in D

Violins I

Violins II

Violas

Carmen

Don José

Cellos and Basses

Allegro.

Recit.

misurato

En-fin c'est toi !

Et tu sors de pri-

Car--men !

son ?

Tu t'en plains ?

J'y suis resté deux mois.

Ma foi non ! Et si c'é-tait pour toi, i'v voudrais être en-

Cellos and Basses

Meno vivo.

Allegro.

Horns in G. *p*

Violins *p espress.*

C. Tu m'aimes donc ?

J. co-re. Moi; — je t'a-do - - - - - re.

Cellos *pizz.*

Basses *pizz. arco*

Violins *p*

C. Vos of-fi-ciers sont ve-nus tout- à- l'heure Ils nous ont fait dan-ser. Que je

J. Comment, toi !

Cellos *arco*

Basses *p*

Horns in G. *I. ff*

Horns in D. *ff*

Violins *ff* *pizz.*

C. meure si tu n'es pas ja-loux. Eh oui je suis ja-

J. Tout doux, monsieur, tout doux.

Cellos and Basses *ff* *pizz.*

No 17. Duet.

Allegretto. $\text{♩} = 104.$

colla voce

2 Trumpets in B flat
(Behind the Scene)

Flute I

Flute II

Oboe I

Oboe II

2 Clarinets in
B flat

2 Bassoons

2 Horns in G

2 Horns in D

3 Trombones

Tympani

Castagnettes

Harps

Allegretto. $\text{♩} = 104$

pizz.

colla voce

arco

Violins I

mf

pizz.

p

arco

Violins II

mf

pizz.

p

arco

Violas

mf

p

Carmen

loux.

Recit. (*gaily*)

Je vais danser en votre honneur. Et vous i-verrez, seigneur, Comment je sais moi-

Don José

Cellos
and Basses

pizz.

mf

arco

p

a tempo

Violins

p *p* *mf* *p*

p *p* *mf* *p*

p *p* *mf* *p*

(making Don José sit down.) (with a serio-comic air.)

-même accom pagner ma danse ! Mettez- vous- là, Don Jo- sé ; je com-

Castanets *lunga* Allegretto moderato. ♩ = 112.

mf

pizz. *sempre pizz.*

f *pp*

pizz. *sempre pizz.*

f *pp*

f *pp*

(dancing, and rattling the castanets.)

mf

men-ce ! La la la la la la la la la

f *pp*

f *pp*

Violins

f

la la la la la la la la

Castanets *tr* *tr* *tr* *tr* *tr*

Violins

p *mf* *f* *p*

la la la la la la la

Trump. in B flat 37

Castanets *tr* *tr* *tr* *ppp*

Violins

mf *p*

la la la la la la la

Castanets *tr* *tr* *tr* *tr* *tr*

Violins

f *f* *f* *f* *f*

la la la La la la la la la

Trump.

Castanets *tr*

Violins

C. *f* *p* (surprised.) *f*
la — la — (stopping Carmen) Et pourquoi, s'il te

J. Attends un peu, Car-men, rien qu'un mo-ment... arré-te!

Trump. (sound of trumpet nearing) *cre*

Violins

C. plait ?

J. *p* *f*
Il me semble... là-bas... — Oui, ce sont nos clai-rons qui sonnent la re-

Trump. - scen - do *mf* *cre*

Violins

C. *f* (gaily) *p*
Bra-vo! bra-vo! j'avais beau fai-re; il est mélanco-lique De dan-

J. -traite; Ne les entends-tu pas ?

Trump. - scen - - do *f*

mf

Castanets *mf* *tr* *tr*

Violins

c. (Don José turns again to Carmen) (dancing, and rattling the castanets.) *f* *p*

ser sans or-chestre... Et vi-ve la musique Qui nous tom- be du ciel ! La _____ la _____

di - - mi - - nu - - en-

tr *tr* *tr* *tr* *tr* *tr*

c. *mf* *f* *p* *mf*

la _____ la la _____ la _____ la _____ la _____ la _____

do *mf* *di - mi - nu - en - do*

la la la
D. José. (again stopping Carmen)

Tu ne m'as pas compris, Carmen... c'est la retraite; Il faut que moi, je

smor - san - do **Molto lento.**

p Clar. in B flat I. *ppp*

(the bugles recede.)

(stupefied) *p* *cresc.*
Au quartier !... pour l'appel !...

rentre au quartier pour l'appel !

Allegretto molto moderato. ♩ = 152.

a tempo

colla voce

colla voce

a tempo

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoons, Horns (in G and D), Trombones (Tromb.), and Tympani (Tymp.). The tempo is marked *Allegretto molto moderato* with a quarter note equal to 152 beats per minute. The woodwinds and bassoons play a rhythmic pattern of eighth notes. The brass instruments play a similar pattern, with the Trombones and Tympani providing a steady accompaniment. The score is divided into four measures, with the first measure being a rest for all instruments.

Allegretto molto moderato. ♩ = 152.

a tempo

a tempo

Musical score for strings and voice. The score includes parts for Violins, Cello (C.), and Bass. The tempo is marked *Allegretto molto moderato* with a quarter note equal to 152 beats per minute. The strings play a rhythmic pattern of eighth notes, with the Violins and Cello playing *arco* (arco) and the Bass playing *arco*. The Cello part includes the instruction *(with an outburst)* and *ff*. The voice part (C.) has the lyrics: "Ah! j'étais vraiment trop bê-te! Ah! j'étais vraiment trop bê-te! Je". The score is divided into four measures, with the first measure being a rest for all instruments.

colla voce. a tempo

Fl. *pp*

Clar. *pp*

Bns. *pp*

Horns

I in G. *mf*

I in D. *mf*

Violins

rit. *cresc.*

Cellos and Bases

pizz.

me mettais en quatre et je faisais des trais oui, je faisais des frais, Pour a-muser monsieur. Je chantais !

Fl. *p*

Ob. I. *p*

Clar. I. *p*

Bns. I. *p*

Horns

Violins

pizz. *dim.* *pp* *mf* *pizz.* *p*

f *s* *p*

Cellos je dansais ! Je crois, Dieu me par-donne Qu'un peu plus je l'ai-mais ! Ta ra ta ta... C'est le clairon qui

Bases. *parco* *dim.* *pp* *mf* *p*

pizz. *pp* *mf* *p*

sempre pizz. p

sempre pizz. p

Fl. *p*

Clar. *p*

Bns. *p*

Horns *pp*

Violins *mf* *p* *cresc.* *arco* *pp* *arco*

Cellos *mf* *p* *cresc.* *pp* *arco*

Basses *mf* *p* *cresc.* *pp* *arco*

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

sonne ! Ta ra ta ta... Il part... il est par-ti ! Va-t'en donc ca-na-

Fl.

Gb.

Clar..

Bassoons

Horns I.

Violins *cresc.* *cresc.* *cresc.*

C. *cresc.* (in a rage, throwing his shako at him.)

ri ! Tiens ! — prends ton sha-ko, ton sa-bre, ta gi-ber-ne,

Cellos and Bases

Un poco ritenuto.

♩ = 72.

Fl. *ff*

Ob. *ff*

Clar. *ff*

Bns. *ff* a 2

Horns. *ff*

Tromb. *ff*

Tymp.

Un poco ritenuto.

♩ = 72.

Violins *ff*

C. *ff* 3 3

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

J. D. José. *mf* (sadly)

C'est mal à toi, Car-

ff *p* *espress.*

Clar. *pp* *colla voce.* *a tempo*
 I.
 Horns in D. *dim.* *pp*
 Violins *div.* *pp*
 div.
 J. *ritard.* *pp*
 men, — de te moquer de moi!... Je souffre de par-tir car ja-mais, ja-mais fem-me Ja-mais femme
 pizz. *p*
 pizz. *p*

Fl. *p*
 Ob. *p*
 Clar. I. *pp*
 Horns I in G. *pp*
 in D. *pp*
 Violins *pizz.* *p*
 J. *breve* *p*
 a-vant toi, Non, non, ja-mais, — ja-mais femme a-vant toi, Aussi pro-fondément n'a-vait troublé mon à-
 arco *mf* *pp*

Tempo I. ♩ = 152.

Fl.

Clar. I.

Bns. I.

Horns

Tempo I. ♩ = 152.

pizz.

Violins

pizz.

C. Carmen.

Cellos

Basses

Clar.

Bassoons

Horns

Violins

Cellos and Basses

Ta ra ta ta.. mon Dieu !c'est la re-trai- te! Ta ra ta ta... je vais être en re- tard ! O mon

me !

Dieu ! o mon Dieu ! — c'est la re- trai- te ! Je vais être en re-

The musical score is arranged in systems. The first system includes Flute, Clarinet I, Bassoon I, and Horns. The second system includes Violins (pizzicato and arco), Cellos, and Basses. The vocal soloist part (C. Carmen) is in the third system. The fourth system includes Clarinet, Bassoons, and Horns. The fifth system includes Violins. The sixth system includes the vocal soloist and Cellos and Basses. The score is marked with dynamics like p, mf, cresc., and pp, and includes performance instructions like 'pizz.' and 'arco'.

41

Poco più mosso. ♩ = 116.

English Horn

p

I. *p*

I. *p*

I. *p*

I. *p*

ppp

Poco più mosso.

p

p

p

div. *f*

C. -mour ! Mais non ! Je ne veux rien en-

Don José. *mf* Ainsi, tu ne crois pas à mon a-mour ? Eh bien ! tu m'en-ten-dras !

p

p

The musical score is arranged in a system with multiple staves. At the top, there are four staves for the English Horn, with dynamics *cresc.* and *f*. Below these are two staves for the piano accompaniment, with dynamics *p* and *cresc.*. The vocal soloists are labeled 'C.' and 'J.'. The lyrics for 'C.' are: "-ten-dre! Tu vas te faire at-ten-dre! tu vas te faire at-ten-dre Non! non! non! -". The lyrics for 'J.' are: "Tu m'enten-dras! Tu m'enten-dras!— oui, tu m'en-ten-dras! —". The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp*, *mf*, and *f*. There are also first endings marked 'I.'.

Andantino. ♩ = 69.

Fl. *pp*

English Horn *pp*

Clar. *cresc.* *dim.*

Tromb. I. *pp*

pppp *smorzando*

Harp *pp*

Andantino.

Violins *div.*

p con amore

La fleur que tu m'avais je-té- e Dans ma prison, m'était res-té- e, Flé-trie et sè-che, cette

arco

ppp

Fl. *p*

English Horn

Clar. *pp* *p*

Harp *pp*

Violins *pp*

Violins *pp*

pp

pp

fleur Gardait tou-jours — sa douce o-deur ; Et pen-dant des heu- res en-tiè- res, Sur mes yeux, fermant mes pau-

pizz. *p*

Animando un poco.

Fl. *pp*

English Horn *p*

Clar. *p*

in G. I. *espress. p* II. *dim.*

Horns in D flat I. Solo. *espress. p* *dim.* *pp*

p ma marcato

Harp *p*

Animando un poco.

Violins *dim.* *pp*

J. *dim.* *pp*

dim. *p* *cre - pizz.*

piè-res, De cette odeur je m'eni-vrais Et dans la nuit — je te vo-yais! — Je me prenais à te mau-

a tempo

Fl. *p* *mf* *p*

Violins *dim.* *p*

J. *dim.* *p* *arco*

cresc. *p* *arco*

- scen - do *dim.*

di-re, A te dé-tester, à me di-re : Pour-quoi faut-il que le des-tin L'ait mi-se là sur mon che-

Fl. *p dim.* *pp*

Ob. *p dim.* *pp*

English Horn *pp*

Clár. *p dim.* *pp* *mf crescendo e stringen -*

Bassoons *pp* I. *pp* *mf crescendo e*

Horns in G. II. *pp*

Horns in D flat II. *p*

Tromb. *p dim.* *pp* I. *pp* II. *p*

Tymp. *pp* *p*

Harp *p*

Violins *pp* *pp* *pp* *pp* *crescendo e stringen -*

pp *pp* *pp* *pp* *crescendo e stringen -*

pp *pp* *pp* *pp* *crescendo e stringen -*

J. *pp* *cresc.* *sempre cresc.* *e stringen -*

min ! — Puis je m'accu-sais de blas-phè-me, Et je ne sentais en moi-mé-me, Je ne sen-tais qu'un seul dé-

pp *pp* *pizz.* *crescendo e stringen -*

pp

Tempo I.

do - molto
stringen - do - molto
mf

espress.
mf
p

a 2 *crescendo e stringendo*
mf
I.
II.
f
p

p

Tempo I. *a tempo*
rit. div. *pizz.*
do - molto *f cresc.* *rit.* *div.*
do - molto *f cresc.* *rit.* *div.*
do - molto *f cresc.* *rit.* *div.*
do - molto *ff* *rit.* *div.*
sir, un seul dé-sir, un seul es-poir : Te revoir, ô Car-men oui, te re-voir ! Car tu n'a-
arco *pizz.*
f *p*

Musical score for a vocal piece, page 302. The score is in G minor (three flats) and 3/4 time. It features a vocal line (J.) and piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The vocal line has lyrics in French. The score is divided into four systems, each with a grand staff (treble and bass clefs) and a separate vocal line. The key signature and time signature are consistent throughout. The lyrics are: "vais eu qu'à parai-tre, Qu'à je-ter un regard sur moi, Pour t'empa-". The score includes dynamic markings such as "dimin." and "p".

J. vais eu qu'à parai-tre, Qu'à je-ter un regard sur moi, Pour t'empa-

colla voce

a tempo

colla voce

Musical score for the first system, featuring piano accompaniment. The score includes a grand staff with treble and bass clefs. The tempo is marked *molto*. Dynamic markings include *ppp*. The key signature has two flats.

I in G.

I in Dflat.

Musical score for the second system, featuring piano accompaniment. The tempo is marked *molto*. Dynamic markings include *ppp*. The key signature has two flats.

Musical score for the third system, featuring piano accompaniment. The tempo is marked *molto*. Dynamic markings include *pp*. The key signature has two flats.

colla voce

a tempo

colla voce

Musical score for the fourth system, featuring piano accompaniment. The tempo is marked *molto*. Dynamic markings include *ppp*. The key signature has two flats.

dim.

pp rall. e dim.

pp a piacere

J. *rer de tout mon être, O ma Carmen ! Et j'étais une chose à toi ! Carmen, je*

Musical score for the fifth system, featuring piano accompaniment. The tempo is marked *molto*. The key signature has two flats.

a tempo

ppp

ppp

ppp

I.
ppp

ppp

ppp

ppp

a tempo

unis.

ppp

ppp

ppp

pizz.

ppp

pizz.

ppp

Recit.

Carmen.

Non ! tu ne m'aimes

t'ai - - me !

ppp

pizz.

ppp

A Allegretto moderato. ♩ = 80.

Fl. *ppp*

Clar. *ppp*

in G. *ppp*

Horns in C. *ppp*

Tymp. *ppp*

Allegretto moderato.

Violins *con sordino arco ppp*

Violas *con sordino arco ppp*

C. pas ! Non tu ne m'aimes pas ! Non !

J. *ppp*

Que dis-tu ?

Cellos and Basses *pp pizz.*

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

Horns

legg. possibile

Violins *ppp*

ppp

C. *sempre pp*

-vrais ! Oui ! Là-bas, là- bas dans la mon- -ta- -gne. Là-bas, là-

Don José. *pp*

J. *pp*

Car- men ! Car- men !

Cellos arco

sempre ppp

Basses

Horns in C. *colla voce*

Violins

ppp

ppp

con sordino arco

ppp legghieriss. possibile

ppp

C. *poco cresc.* *senza rigore*

bas tu me suivrais ! Sur ton che- -val tu me prendrais Et comme un brave à tra-vers la campa-gne, En croupe tu m'em

arco

ppp possibile

ppp

a tempo

Fl. *ppp*

Ob. *ppp*

Horns in C *ppp*

Tymp. *pppp*

a tempo

Violins

C. *pp*

J. *pp*

por-teras ! Là-bas, là bas dans la mon-ta-gne, Là-bas, là-
Don José (dis-son certed)

Car-men !

colla voce a tempo

Fl. *ppp*

Clar. *ppp*

Bns. *ppp*

Horns in G *ppp*

Horns in C *ppp*

Tymp. *ppp*

Violins *ppp* *colla voce* *a tempo* *ppp*

C. *cresc.* *p senza rigore* *mf*

-bas tu me suivrais ! tu me sui- vrais, Si tu m'ai-mais ! Tu

pizz. *arco* *pizz. meno p*

pizz. *arco* *pizz.*

pizz. *arco* *pizz.*

♩ = 88.

Bassoons

meno p

Horns in C.

meno p

Violins

meno p

c. n'y dépendrais de per-sonne ; Point d'offi-cier à qui tu doi-ves o-bé-ir, Et point de retrai-te qui sonne Pour dire à

meno p

♩ = 92.

Fl.

pp

poco

cre -

Clar.

pp

poco

cre -

Bns.

pp

poco

cre -

pp

poco

cre -

in G.

Horns in C.

pp

poco

cre -

poco

cre -

Violins

arco

pp

poco

cre -

arco

pp

poco

cre -

arco

pp

poco

cre -

c. l'amoureux qu'il est temps de partir ! Le ciel ouvert, la vie er-rante ; Pour pa-ys, l'u-nivers ;

arco

pp

arco

pp

poco

cre -

Fl. - scen - do p cre - scen - do f

- scen - do p cre - scen - do f

Ob. p cre - scen - do f

Clar. - scen - do f

Bns. I. - scen - do pp cre - scen - do f

Horns, p - scen - do p cre - scen - do f

Tromb. p cre - scen - do f

Tymp. pp cre - scen - do

Violins - scen - do p cre - scen - do f

- scen - do p cre - scen - do f

- scen - do p cre - scen - do f

- scen - do p cre - scen - do f

c. Et pour loi, sa vo-lon-té! Et sur-tout la chose en-i-vran-te: ff

- scen - do p cre - scen - do f

p cre - scen - do f

♩ = 80.

ff pp

ff pp ppp pp

f ppp

♩ = 80. pp p

C. La li-ber-té! la li-ber-té. Là-bas, là-bas, dans la mon-ta-

J. Don José. p Mon Dieu! Car

pp pizz.

C. -gne. Là-bas, là-bas, si tu m'ai--mais, Là-bas, là--bas tu me sui

J. men ! Tais- toi...

p cre - scen - do

p cre - scen - do

p cre - - scen -

poco cre - scen - do

p cre - - scen -

poco cre - scen - do

p cre - - scen -

poco cre - scen - do

p cre - - scen -

poco cre - scen - do

p cre - - scen -

C. vrais ! Sur ton che-val tu me pren-drais !... Sur ton che-val tu me prendrais Et

J. *mf* *cresc.* Ah ! Carmen ! Hé-las ! tais-toi ! tais -toi ! mon

poco cre - scen - do

p cre - - arco

Un poco riten. $\text{♩} = 69$

The first system of piano accompaniment consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The music features a variety of rhythmic patterns and dynamic markings: *mf* (mezzo-forte) in the first two staves, *p* (piano) in the third and fourth staves, and *pp* (pianissimo) in the fifth staff. The tempo is marked 'Un poco riten.' with a quarter note equal to 69 beats per minute.

The second system of piano accompaniment consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with dynamic markings of *mf*, *p*, and *pp*.

Un poco riten. $\text{♩} = 69$

The third system of piano accompaniment consists of three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The music features dynamic markings of *mf*, *p*, and *ppp* (pianississimo).

The third system includes vocal lines for Contralto (C.) and Soprano (S.), along with piano accompaniment. The lyrics are in French. The vocal parts have dynamic markings of *mf*, *p*, and *ppp*. The piano accompaniment also includes dynamic markings of *mf*, *p*, and *ppp*, with a *pizz.* (pizzicato) marking in the final measure.

C. pas, Là-bas, là-bas, Tu me sui-vras, tu me sui-vras ! Là-bas, là-
 J. tié ! Car-men pi-tié ! O mon Dieu ! hé-las !

Ob. I. *ppp*

Horns *ppp*

Violins *ppp* *pizz.*

C. *pp*

J. *pp*

-bas tu me sui-vras, tu m'aimes et tu me sui-vras! Là-bas, là-bas em-por-te-
Ah! tais-toi! tais-

sempre pizz. ppp

sempre pizz. ppp

Fl. I. *ppp*

Horns *pppp*

Violins *ppp* *senza sord. div. arco* *cresc. molto*

C. *ppp* *senza sord.* *arco* *cresc. molto*

J. *ppp*

moi!

-toi!

ppp

B

Allegro. ♩ = 116.

Fl. *ff*

Ob. *ff*

Clar. *ff*

Bassoons *ff*

Horns in G. *ff*

Horns in C. *ff*

Tromb. *ff*

Tymp. *ff p* *f*

unis. Allegro. ♩ = 116.

Violins *ff*

Recit.
Don José. (wresting himself away from Carmen's embraces.)

J. *ff*

Non! je ne veux plus t'écou-ter! Quitter mon dra-peau... dé-ser-ter... C'est la hon-te... c'est l'in-fa-

arco *ff*

arco *ff*

This system contains five staves of piano accompaniment. The first four staves are grouped by a brace on the left. Each staff begins with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. The music consists of flowing sixteenth-note patterns in the upper staves and more rhythmic accompaniment in the lower staves.

This system contains four staves of piano accompaniment. The first two staves are grouped by a brace on the left. The music continues with similar sixteenth-note textures. Dynamic markings of *p* and *cresc.* are present.

This system contains three staves of piano accompaniment. The music features prominent triplet patterns in all staves. Dynamic markings of *p* and *cresc.* are present.

C. *Carmen (imploringly.)*

Eh bien! pars! Non! je ne t'aime plus! Va! je te

J. *(grievingly.)*

mi-e!... Je n'en veux pas! Carmen, je t'en pri-e! E-cou-te!

This system contains three staves of piano accompaniment. The music features triplet patterns. Dynamic markings of *p* and *cresc.* are present.

Un poco riten. ♩ = 100.

First system of musical notation. It includes piano (p) and bass staves. Dynamics include *p*, *ff*, and *f*. There are first endings marked with "I." and *p*. A fermata is present over a note in the bass staff.

Second system of musical notation. It includes piano and bass staves. Dynamics include *p cresc.*, *f*, *ff*, and *pp*. There are triplets marked with "3" and first endings marked with "I." and *pp*. A *tr* (trill) marking is present in the bass staff.

Un poco riten. ♩ = 100.

Third system of musical notation. It includes piano and bass staves. Dynamics include *f*, *ff*, and *p*. There are triplets marked with "3" and first endings marked with "I." and *p*.

C. *mais a-dieu pour ja- mais !*
 hais ! adieu ! mais a-dieu pour ja- -mais !

J. *p con dolore* *mf*
 Car--men Eh bien ! soit... a- dieu ! a-

Fourth system of musical notation. It includes piano and bass staves. Dynamics include *f*, *ff*, and *p*. There is an *espress.* marking in the piano staff.

Un poco animato. ♩ = 132.

This system contains the first five staves of the score. The top staff (piano) has a *cresc.* marking. The second staff (piano) has a *p cresc.* marking. The third staff (piano) has a *p cresc.* marking. The fourth staff (piano) has a *p cresc.* marking. The fifth staff (bass) has a *cresc.* marking and a first ending bracket labeled "I." with a *cresc.* marking. The sixth staff (bass) has a *p cresc.* marking.

This system contains the next five staves. The top staff (piano) has a *cresc.* marking. The second staff (piano) has a *cresc.* marking. The third staff (piano) has a *cresc.* marking. The fourth staff (bass) has a *cresc.* marking. The fifth staff (bass) has a *p* marking. The sixth staff (bass) has a *mf cresc.* marking.

Un poco animato. ♩ = 132.

This system contains the next five staves. The top staff (piano) features triplets and a *cresc.* marking. The second staff (piano) features triplets and a *cresc.* marking. The third staff (piano) features triplets and a *cresc.* marking. The fourth staff (bass) has a *p cresc.* marking. The fifth staff (bass) has a *p cresc.* marking.

C. *f*
 Va-t-en !

J. -dieu pour ja-mais ! Car-men ! a-

This system contains the final five staves. The top staff (piano) has a *cresc.* marking. The second staff (piano) has a *cresc.* marking. The third staff (piano) has a *cresc.* marking. The fourth staff (bass) has a *p cresc.* marking. The fifth staff (bass) has a *p cresc.* marking.

musical score for piano and voice. The score is written for a grand piano (left hand and right hand) and a vocal line (C and J). The piano part features a complex rhythmic pattern with many triplets and accents. The vocal line is in French and includes the lyrics: "dieu ! a - dieu pour ja-mais ! A-dieu !". The score is marked with dynamic instructions such as *f*, *ff*, *mf*, and *tutta forza*. The piano part includes several triplets and accents. The vocal line is in French and includes the lyrics: "dieu ! a - dieu pour ja-mais ! A-dieu !". The score is marked with dynamic instructions such as *f*, *ff*, *mf*, and *tutta forza*.

The musical score is written for piano and voice. It consists of several systems of staves. The piano accompaniment includes multiple staves for the right and left hands, featuring complex textures with triplets and arpeggiated figures. The voice part is shown in a single staff with lyrics. The score includes dynamic markings such as *sec.* and *fff*, and performance instructions like *lunga* and *lunga* with a fermata. The key signature has two flats, and the time signature is 3/4. The lyrics describe a scene where Jose is about to open a door when someone knocks, resulting in a moment of silence.

Jose goes towards the door. As he is about to open it, someone knocks. (silence)

No 18. Finale.

Allegro moderato. ♩ = 112.

♩ = 152.

Flute I

Flute II

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in G

2 Horns in C

2 Trumpets in B flat

3 Trombones

Tympani

Triangle

Drums and Cymbals

Allegro moderato. ♩ = 112.

♩ = 152.

Violins I

Violins II

Violas

Frasquita
Mercédès

Carmen

Don José

El Remendado

El Dancaïro

Zuniga

Holà! Carmen! holà! ho-là!

Soprani I et II

Tenors

Chorus

Basses

Tais-toi... tais-toi!

Qui frappe ? qui vient là ?

(from outside)

Cellos and Basses

♩ = 104.

First system of musical notation. It includes piano (p) and violin parts. The piano part has a first ending marked 'I.' and a dynamic marking of *p*. The violin part also has a dynamic marking of *p*. The tempo is marked as ♩ = 104.

Second system of musical notation. It includes piano (p) and violin parts. The piano part has a dynamic marking of *a2* and a first ending marked 'I.' with a dynamic marking of *p*. The violin part also has a dynamic marking of *p*.

Third system of musical notation, consisting of empty staves for piano and violin parts.

♩ = 104.

Fourth system of musical notation. It includes piano (p) and violin parts. The piano part has dynamic markings of *mf*, *p*, and *pizz.*. The violin part has dynamic markings of *p* and *pizz.*. A *Soli* marking is present above the violin part. The tempo is marked as ♩ = 104.

Zuniga. (Zuniga enters after forcing the door.) (he perceives Don José.) (to Carmen)

J'ou-vre moi-même... et j'en-tre... Ah! fi! ah! fi! la bel-le!

Fifth system of musical notation. It includes piano (p) and violin parts. The piano part has dynamic markings of *p*, *p'leggiero*, and *pizz.*. The violin part has dynamic markings of *p* and *pizz.*.

Violins *arco* *p*

arco *p*

arco *p*

z. Le choix n'est pas heu-reux ! c'est se mé-sal-li-er De prendre le soldat quand on a l'of-fi-

arco *p*

arco *p*

Bassoons

fp

Horns

a2

Trump.

fp

Tromb.

pizz.

Violins *pizz.*

pizz.

pizz.

Don José. (calm but resolute)

J. Non ! (severely) Je ne par-ti-rai pas ! ((menacing Don José.)

(to Don Jose) cier. Allons. dé-cam-pe ! Si fait ! tu parti-ras ! Drô-le !

pizz. *fp*

pizz. *arco* *fp*

arco *fp*

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

Allegro moderato. $\text{♩} = 76$.

arco *arco* *arco* *pp* *pp* *pp*

Carmen. (throwing herself between them.)

C. *mf* *pp*

D. José (seizing his sabre.) Au dia- ble le ja- lous ! A moi ! à

J. *ff* *pp*

Tonner-re ! il va pleuvoir des coups !

First system of musical notation, consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music features complex rhythmic patterns, including many triplets. Dynamics include *cresc.* and *p*. There are markings for *a. 2.* and *a. 2.* above some notes.

Second system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features melodic lines with sustained notes and some triplets. Dynamics include *p* and *cresc.*. There are markings for *a. 2.* and *I.* above some notes.

Third system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features rhythmic accompaniment with some melodic fragments. Dynamics include *p* and *cresc.*.

Fourth system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features rhythmic accompaniment with many triplets. Dynamics include *cresc.*.

(The Gypsies appear from every side; at a sign from Carmen, El Dancaïro and El Remendado seize Zuniga, and

Fifth system of musical notation, consisting of a single staff in treble clef. It contains vocal lines with lyrics.

moi !
disarm him.)

Sixth system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features bass accompaniment with sustained notes. Dynamics include *cresc.*.

First system of musical notation, including piano and violin parts. It features complex rhythmic patterns with triplets and dynamic markings such as *f* and *ff*. The key signature is two sharps (F# and C#).

Second system of musical notation, continuing the piano and violin parts. It includes dynamic markings like *f* and *ff*. The key signature remains two sharps.

Third system of musical notation, featuring a bass line and other instruments. It includes dynamic markings like *f* and *ff*. The key signature remains two sharps.

Fourth system of musical notation, featuring piano and violin parts. It includes dynamic markings like *f*, *cresc.*, and *ff*. The key signature remains two sharps.

Garmen (to Zuniga, in a mocking tone.)

Fifth system of musical notation, including vocal parts and piano accompaniment. It features dynamic markings like *f*, *cresc.*, and *ff*. The key signature remains two sharps.

Bel offi-

Allegretto quasi Andantino. ♩ = 92.

Fl. *p*

Horns in C. *pp*

Allegretto quasi Andantino. ♩ = 92.

Violins *pp* *pizz.*

C. *pp* *pizz.*

cier, bel offi-cier, l'amour Vous joue en ce moment un assez vilain tour ! Vous ar-ri-vez fort mal ! Vous ar-ri-

Fl.

Bns. I. *pp*

Violins *arco* *p* *mf* *p* *dim.* *pp*

colla voce

C. *poco rit.* *rall.*

vez tort mal ! hélas ! et nous som-mes for-cés, Ne vou-lant ê-tre dé-non-cés, De vous gar-der au moins pendant une heu-

arco *p* *mf* *p* *dim.* *pp*

senza rigore

arco *mf* *p* *dim.* *pp*

a tempo

Fl.

Clar.

Bns.

a tempo

Viol.

pizz.

pizz.

pizz.

C.

re. Remendado (to Zuniga, pistol in hand, but with the utmost politeness.)

R. Mon cher mon-sieur! Mon cher mon-sieur: Nous al-lons s'il vous plait, quit-ter cette de-

D. Dancairo (accepting the situation with good grace.)

Mon cher mon-sieur; Mon cher mon-sieur;

p

pizz.

Fl.

Clar.

Bassoons

Violins

arco

arco

arco

arco

dim.

C. Carmen (laughing)

R. C'est u-ne prome-na-

D. meu-re; Vous viendrez a-vec nous? Vous viendrez a-vec nous?

Vous viendrez a-vec nous? Vous viendrez a-vec nous?

arco

p

Deciso.

This system contains the piano accompaniment for the first system. It features a grand piano (p) and celesta (a2.) part. The grand piano part includes a right-hand melody with slurs and a left-hand accompaniment. The celesta part provides a rhythmic accompaniment. The system concludes with a *pp* dynamic marking.

Deciso.

This system contains the piano accompaniment for the second system. It features a grand piano (p) and celesta (p) part. The grand piano part includes a right-hand melody with slurs and a left-hand accompaniment. The celesta part provides a rhythmic accompaniment. The system concludes with a *p* dynamic marking.

C. *de.*
 R. *deciso*
 D. *deciso*
 Z. *Zuniga (gaily leaving).*

Consentez-vous ? Répondez ca-ma-ra-de.
 Consentez-vous ?

This block contains the vocal staves for Contralto (C.), Soprano (R.), and Zuni (Z.). The Contralto part has a *de.* marking. The Soprano and Zuni parts have *deciso* markings. The lyrics are: "Consentez-vous ? Répondez ca-ma-ra-de." and "Consentez-vous ?".

Tenors
 Chorus
 Basses

Certainly, D'autant plus que votre ar-gument Est
 Répondez ca-ma-ra-de.

This block contains the vocal staves for Tenors, Chorus, and Basses. The lyrics are: "Certainly, D'autant plus que votre ar-gument Est" and "Répondez ca-ma-ra-de."

This system contains the piano accompaniment for the third system. It features a grand piano (p) and celesta (pizz.) part. The grand piano part includes a right-hand melody with slurs and a left-hand accompaniment. The celesta part provides a rhythmic accompaniment. The system concludes with a *p* dynamic marking.

Fl. *colla voce* **a tempo**
a 2.

Clar. *a 2.*

Bassoons

Horns in G.

Tymp.

Violins *pp* *f* **a tempo**

rall. (in a merry tone.)

un de ceux auxquels on ne ré- sis-te guè-re! Mais gare à vous! gare à vous... plus

pp *arco* *f*

Clar. **Allegretto moderato.** ♩ = 104. *a 2.*

Bns. *pp.* *I.*

Horns in G. *pp*

Allegretto moderato. ♩ = 104. *pizz.*

Viol. *pp* *pizz.*

pp *pizz.*

D. *pp* **Dancairo. (philosophically)**

La guer- re, c'est la guer- re! En at-ten-dant, mon of-fi-cier,

tard *pp* *pizz.*

pp *pizz.*

Clar.
Bns. I.
Trump.
Tromb. *pp*
Viol.
Remendado.
R. *pp*
D. *pp*
Tenors
Basses

Passez de- vant sans vous fai- re pri-er !

Ob.
Clar. *pp* *meno pp* *meno pp* *cresc.*
Bns. *pp* *meno pp* *meno pp* *cresc.*
Horns in C. II. *pp* *meno pp* *meno pp* *cresc.*
Viol. *pp* *meno pp* *meno pp* *cresc.*
C. *pp* *meno pp* *meno pp* *cresc.*
J. *pp* *meno pp* *meno pp* *cresc.*

arco *pp* *meno pp* *meno pp* *cresc.*
arco *pp* *meno pp* *meno pp* *cresc.*
arco *pp* *meno pp* *meno pp* *cresc.*

Carmen. (to Don José) *mf*
(exit Zuziga, escorted by the Gypsies) Es- tu des nô- tres main- tenant ? Don José *mf* (sighing) Il le faut bien !

Fl. *f* *dim. molto* *p*

Ob. *f*

Clar. *f* *dim. molto* *p*

Bns. *f* *dim. molto* *p* *p*

in G.

Horns in G. *p*

Trump. *p*

Tromb.

Tymp.

Triangle

Drums

Violins *f* *p*

C. *f* *p legg.* *f* *mf*

Ah! le mot n'est pas ga-lant! Mais, qu'impor-te! va... tu t'y fe-ras

poco cre - scen - do

pp

poco cre - scen - do

pp

poco cre - scen - do

pp

poco cre - scen - do

pp

poco cre - scen - do

pp

p

pp

p

poco cre - scen - do

pp

poco cre - scen - do

pp

poco cre - scen - do

pp

poco cre - scen - do

pp

p

cre - scen - do

Quando ver-ras Comme c'est beau, la vie errante, Pour pays l'u-nivers ; Et pour loi, va vo-lon-

pp

poco cre - scen - do

pp

p cre - scen - do *f* *ff*

p cre - scen - do *f* *ff*

p cre - scen - do *f* *ff*

pp cre - scen - do *f* *ff*

p cre - scen - do *f* *ff*

p cre - scen - do *f* *ff*

pp cre - sce - do *f* *ff*

p cre - scen - do *f* *ff*

p cre - scen - do *f* *ff*

p cre - scen - do *f* *ff*

F. Me. Frasquita, Mercèdès.

ff

té! Et sur-tout, la cho-se en-i-vran-te : La li-ber-té! la li-ber-

R. Remendado.

D. Dancairo.

Soprani I et II

Tenors Chorus

Basses

p cre - scen - do *f* *ff*

f *ff*

♩. = 108.

ff f a 2

ff f

ff f

f mf mf

ff f

ff f

ff f

(Carmen exchanges with Mercedes to the end of the act.)

F. Me. C. R. D.

Suis-nous à tra-vers la cam-pagne, Viens avec nous dans la mon-ta-gne, Suis-
 (to Don Jose)
 -té! Suis-nous à tra-vers la cam-pagne, Viens avec nous dans la mon-ta-gne, Suis-

A-mi, suis-nous dans la campagne, Viens a-vec nous à la mon-tagne,

A-mi, suis-nous dans la campagne, Viens a-vec nous à la mon-ta-gne,

Suis-nous à tra-vers la cam-pagne, Viens avec nous dans la mon-ta-gne, Suis-

A-mi, suis-nous dans la campagne, Viens a-vec nous à la mon-ta-gne,

A-mi, suis-nous dans la campagne, Viens a-vec nous à la mon-ta-gne,

Cellos and Basses

nous et tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, Comme c'est beau, la
 nous et tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, Comme c'est beau, la
 Tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, là-bas, Com-me c'est
 Tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, là-bas, Com-me c'est
 nous et tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, Comme c'est beau, la
 nous et tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, Com-me c'est
 Tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, là-bas, Comme c'est beau, la
 Tu t'y fe-ras, tu t'y fe-ras Quand tu ver-ras, Là-bas, là-bas, Com-me c'est

a 2.
 I.
 p
 p
 p
 p
 p
 p
 p
 p
 p

f *f* *f* *f* *mf cresc.*
f *f* *f* *f* *mf cresc.*
f *meno p* *f* *f* *f* *mf*
f *meno p* *f* *p* *cresc.* *molto* *p cresc.*
f *f* *p* *cresc.* *molto*
f *f* *mf cresc.*
meno p *cre - - scen - - do* *mol - -*
p

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

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

F. Me. vie er-rante ; Pour pa-ys, l'u-nivers ; Et pour loi, sa vo-lon-té !
 C. vie er-rante ; Pour pa-ys, l'u-nivers ; Et pour loi, sa vo-lon-té !
 R. beau, la vie er-ran-te ; Pour pa-ys, l'un-i-vers,
 D. beau, la vie er-ran-te ; Pour pa-ys, l'un-i-vers,
 vie er-rante ; Pour pa-ys, l'u-nivers ; Et pour loi, sa vo-lon-té !
 beau, la vie er-ran-te ; Pour pa-ys, l'un-i-vers,
 vie er-rante ; Pour pa-ys, l'u-nivers ; Et pour loi, sa vo-lon-té !
 beau, la vie er-ran- Pour pa-ys, l'un-i-vers,
 cre - - scen - - do molto

Orchestral score with five staves. The top two staves are for the Violin I and Violin II parts, both marked *molto*. The next two staves are for the Viola and Violoncello parts, also marked *molto*. The bottom staff is the Bass line. Dynamics include *f* (forte) and *ff* (fortissimo). The music features complex rhythmic patterns and melodic lines.

Continuation of the orchestral score, showing the Violin I and II parts and the Bass line. Dynamics include *f* and *ff*. The piece continues with intricate musical notation.

F. Et sur-tout, la cho- se en-i- vran- te : La li-ber- té !

C. Et sur-tout, la cho- se en-i- vran- te : La li-ber- té !

R. Et sur-tout, la cho- se en-i- vran- te : Oui !

D. Et sur-tout, la cho- se en-i- vran- te : Oui !

Continuation of the vocal parts (F. and C. staves) with lyrics: Oui ! Et sur-tout, la cho- se en-i- vran- te : La li-ber- té !

Continuation of the vocal parts (R. and D. staves) with lyrics: Et sur-tout, la cho- se en-i- vran- te : Oui !

Continuation of the vocal parts with lyrics: Oui ! Et sur-tout, la cho- se en-i- vran- te : La li-ber- té !

Continuation of the vocal parts with lyrics: Et sur-tout, la cho- se en-i- vran- te : Oui !

Continuation of the vocal parts with lyrics: Oui ! Et sur-tout, lá cho- se en-i- vran- te : La li-ber- té !

Continuation of the vocal parts with lyrics: Et sur-tout. la cho- se en-i- vran- te : Oui !

Continuation of the vocal parts with lyrics: Et sur-tout, la cho- se en-i- vran- te : Oui !

II. *f* *dim.* *dim.* *molto* *molto* *p*

ppp

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

F. Me. C. J. R. D.

La li-ber-té! La Li-ber-té! La Li-ber-té! La Li-ber-té! La Li-ber-té! La Li-ber-té!

Don José (carried away) Ah!

with excitement.)

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

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

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

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

La li-ber-te, Le ciel ou-vert, la vie er-ran-

dim. *dim.* *p*

Four staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of chords and moving lines. Dynamic markings include *cresc.* in the second and third staves. The system ends with a *cre -* marking.

Two staves of piano accompaniment. The top staff is in treble clef and the bottom is in bass clef. A section marked **II.** begins with the instruction *sempre p*. The music features rhythmic patterns and chords. Dynamic markings include *cresc.* in the second and third staves. The system ends with a *cre -* marking.

Two staves of piano accompaniment. The top staff is in treble clef and the bottom is in bass clef. The music is characterized by a dense texture of chords and moving lines. The system ends with a *cre -* marking.

Four vocal staves labeled F. Me., C., J. R., and D. Each staff contains a vocal line with lyrics in French. The lyrics are: "vie er-rante. Le ciel ou-vert, Pour pa-ys, tout l'u-ni-". Dynamic markings include *cresc.* in the second and third staves. The system ends with a *cre -* marking.

Four vocal staves continuing the lyrics from the previous system. The lyrics are: "-te, Le ciel ou-vers, la vie er-ran-te, Pour pa-ys, tout l'u-ni-"; "-te, Le ciel ou-vert, la vie er-ran-te, Pour pa-ys tout l'u-ni-"; "-te: Le ciel ou-vert, la vie er-ran-te, Pour pa-ys, tout l'u-ni-"; "-te. Le ciel ou-vert, la vie er-ran-te, Pour pa-ys tout l'u-ni-". The bottom staff is piano accompaniment in bass clef with a *cresc.* marking. The system ends with a *cre -* marking.

The musical score is arranged in a standard choral and orchestral format. It features five vocal staves (Soprano, Alto, Tenor, Bass, and a fifth staff) and a grand staff for the piano. The lyrics are in French and are repeated across the vocal parts. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "vers, Pour pa-ys tout l'u-ni-vers; Pour loi, sa vo-lonté; Oui pour pa-ys, tout l'u-ni-vers, tout".

Key elements of the score include:

- Vocal Lines:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts with lyrics in French.
- Instrumental Lines:** Piano accompaniment with dynamic markings like *ff* and *crescen*.
- Lyrics:** "vers, Pour pa-ys tout l'u-ni-vers; Pour loi, sa vo-lonté; Oui pour pa-ys, tout l'u-ni-vers, tout".
- Dynamic Markings:** *ff* (fortissimo), *crescen* (crescendo), and *scen do* (scen do).

II.
 ff
 ff
 ff
 a2
 F. Me.
 C.
 J.
 R.
 D.
 -tout, sur- -tout, oui surtout la chose en- i- vran-te :
 -tout, sur- -tout, oui surtout la chose en- i- vran-te :
 l'u- ni-vers : Pour loi, sa vo-lon- té ; Et surtout la chose en- i- vran-te :
 -tout, sur- -tout, oui surtout la chose en- i- vran-te :
 l'u- ni-vers : Pour loi, sa vo-lon- té ; Et surtout la chose en- i- vran-te :
 -tout, sur- -tout, Oui !

The musical score is divided into two main sections. The upper section consists of piano accompaniment for four staves (treble and bass clefs), with dynamic markings such as *cresc.* and *fff*. The lower section features vocal parts for Soprano (F.), Mezzo (C.), Alto (J.), Tenor (R.), and Bass (D.), each with a corresponding piano accompaniment line. The lyrics are: "La li-ber-té! la li-ber-". The score includes various musical notations such as notes, rests, and dynamic markings.

Tutta forza.

Piano accompaniment for the first system, featuring multiple staves with complex chordal textures and melodic lines. The music is marked 'Tutta forza.' and includes dynamic markings like 'a.2'.

Piano accompaniment for the second system, continuing the complex textures from the first system. It includes trills and other ornamental figures.

Tutta forza.

Piano accompaniment for the third system, featuring a more rhythmic and melodic texture. The music is marked 'Tutta forza.'

Curtain

Vocal staves for Soprano (F. Me.), Contralto (C.), Tenor (J.), Bass (R.), and Bass (D.), each with the word 'té!' written below the notes. The music is marked 'Tutta forza.' and includes a 'Curtain' instruction. The bottom-most staff is a piano accompaniment for the vocalists.

Musical score system 1, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features complex rhythmic patterns with many beamed notes and slurs. The key signature has two flats (B-flat and E-flat). The first measure of the third staff contains the marking "a. 2.". The system concludes with a fermata over the final notes.

Musical score system 2, consisting of six staves. The top two are treble clefs, and the bottom four are bass clefs. The music is primarily chordal and rhythmic. The key signature has two flats. The system concludes with a fermata over the final notes and the dynamic marking *ff*.

Musical score system 3, consisting of four staves. The top two are treble clefs, and the bottom two are bass clefs. The music features complex rhythmic patterns with many beamed notes and slurs. The key signature has two flats. The system concludes with a fermata over the final notes.

This page of a musical score, page 347, is divided into three systems. The first system consists of five staves: a grand staff (treble and bass clefs) and three individual staves. The second system also has five staves, including a grand staff and three individual staves. The third system has four staves, including a grand staff and two individual staves. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The score concludes with the text "End of Act II" at the bottom right.

End of Act II

Entr'acte.

Andantino quasi Allegretto. ♩ = 88.

Flute I

Flute II

Oboe I

English Horn

2 Clarinets in B flat

2 Bassoons

4 Horns in E flat

Tympani

Harps

Violins I

Violins II

Violas

Cellos and Basses

Flute I.

Harp

Fl. I.
 Clar. I.
pp
poco meno p
 Harp
 Violin Solo I.
pp
 Violin Solo II.
pp
 Viola Solo
pp
 2 Cellos divisi
pp
 2 Basses
pizz.
pp

2

Flute I.
 Engl. H.
 Clar.
 Bassoons
 Horns
 Harp
p
p ma ben marcato
I.
pp
pp
pp espress.
 Tutti pizz.
 Tutti *p*
 Tutti pizz.
 Tutti *p*
 Tutti *pp espress.*
 Tutti
 sempre pizz. e *pp*

Fl. *p cresc.*

Ob.

Engl. H.

Clar. I. *pp cresc.*

Bassoons *pp* I. *p cre - scen -*

Horns *p cre - scen -* *p cresc.*

Tymp.

Harp *cre - scen*

cre - scen

cre - scen - do

cre - scen

cre - scen

3

The musical score is arranged in three systems. The first system contains five staves: four for string quartet parts (Violin I, Violin II, Viola, and Cello/Double Bass) and one for a vocal line. The second system contains three staves: two for string quartet parts and one for a vocal line. The third system contains four staves: three for string quartet parts and one for a vocal line. The score includes various dynamic markings such as *f*, *mf*, *p*, *cresc.*, and *dim.*, along with performance instructions like *arco* and *div.*. The vocal lines are marked with "do" and include first endings indicated by "I.". The string parts feature complex rhythmic patterns, including triplets and sixteenth-note passages.

pp dim. . . ppp smorz.
pp ppp smorz.
ppp smorz.
p marc. ppp smorz.
pp ppp smorz.

pp smorzando
pp

p dim. . . pp

pp smorzando . . . ppp pizz. ppp
pp smorzando . . . ppp pizz. ppp
pp pizz. ppp
pp pizz. ppp