



8

Picc. *tr*

Ob.

Cl. *tr*

Bsn.

Hn.

Perc.

Pno.

Vln. I *tr*

Vln. II *tr*

Vla.

Cello

Bass

15

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Pno. *p*  
8<sup>va</sup> ↓

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*  
pizz.

24

Picc. *f* *pp* *crescendo molto* *tr*

Ob. *f* *pp* *crescendo molto* *tr*

Cl. *f* *pp* *crescendo molto* *tr*

Bsn. *f* *pp* *crescendo molto* *tr*

Hn. *f* *pp* *crescendo molto*

Perc. *Trgl.* *f*

Pno. *f*

Vln. I *f* *pp* *crescendo molto*

Vln. II *f* *pp* *crescendo molto*

Vla. *f* *pp* *crescendo molto* *tr*

Cello *f* *pp* *crescendo molto*

Bass *arco* *f* *pp* *crescendo molto*

33

Picc. *ff* *tr*

Ob. *ff*

Cl. *ff* *tr*

Bsn. *ff*

Hn. *ff*

Perc. **BD & Cym** *ff*

Pno. *ff*

Vln. I *ff* *tr*

Vln. II *ff* *tr*

Vla. *ff*

Cello *ff*

Bass *ff*

Detailed description: This page of a musical score covers measures 33 through 40. The score is for a full orchestra. The Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion (Bass Drum and Cymbal), Piano, Violin I, Violin II, Viola, Cello, and Bass parts are all marked *ff* (fortissimo). The Piccolo, Clarinet, Violin I, and Violin II parts include trills (*tr*) in measures 35 and 36. The Percussion part features a rhythmic pattern of bass drum and cymbal hits. The Piano part provides harmonic support with chords and moving lines in both hands. The string parts (Viola, Cello, Bass) play a steady, rhythmic accompaniment.



48

Picc. *to Flute*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Pno. *8<sup>va</sup> ↓*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

57

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 57 through 66. The key signature is three sharps (F#, C#, G#). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Piano (Pno.) part is present but contains no notes. The woodwinds play rhythmic patterns of eighth and sixteenth notes. The strings play a melodic line with long slurs, primarily consisting of eighth and sixteenth notes. The percussion part is empty.



66

Fl.

Ob. *poco cresc.*

Cl. *poco cresc.*

Bsn. *poco cresc.*

Hn. *poco cresc.*

Perc.

Pno.

Vln. I *cresc.* *f* *3* *dim.*

Vln. II *cresc.* *f* *3* *dim.*

Vla. *cresc.* *f* *3* *dim.*

Cello *cresc.* *f* *3* *dim.*

Bass

74

Fl. *p* <sup>3</sup> *ff*

Ob. *p* <sup>3</sup> *p* *ff*

Cl. *p* <sup>3</sup> *ff*

Bsn. *p* <sup>3</sup> *ff*

Hn. *p* *ff*

Perc.

Pno.

Vln. I *p* <sup>3</sup> *ff*

Vln. II *p* <sup>3</sup> *ff*

Vla. *p* <sup>3</sup> *ff*

Cello *p* <sup>3</sup> *ff*

Bass *ff*

80

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 80, contains ten staves for various instruments. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Bass. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The Flute, Bassoon, Violin I, and Viola parts feature melodic lines with slurs and ties. The Oboe, Clarinet, and Cello parts play rhythmic patterns. The Piano part provides harmonic support with chords. The Horn part plays a steady rhythmic accompaniment. The Percussion part is currently silent. The Violin II part has a more active melodic line. The Bass part provides a low-frequency accompaniment.

87

Fl. *p espr.* *cresc.* *tr* *tr* to Picc.

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

Cl. *p* *cresc.* *f*<sup>3</sup>

Bsn. *p espr.* *cresc.* *f*<sup>3</sup>

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

Perc.

Pno. *p* *cresc.* *f*<sup>3</sup>

Vln. I *p espr.* *cresc.* *f*<sup>3</sup>

Vln. II *p espr.* *cresc.* *f*<sup>3</sup>

Vla. *p espr.* *cresc.* *f*<sup>3</sup>

Cello *p espr.* *cresc.* *f*<sup>3</sup>

Bass *p* *cresc.*

Detailed description: This page of a musical score covers measures 87 to 95. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Piano (Pno.) and Percussion (Perc.) parts are also present. The woodwinds and strings play melodic lines with various articulations, including trills (tr) and accents. The piano part provides harmonic support with chords and arpeggios. Dynamics range from piano (*p*) to fortissimo (*f*<sup>3</sup>). The score includes crescendos and a transition for the Flute to Piccolo (Picc.) in measure 95.

96

Picc. *ff*

Ob. *ff*

Cl. *cresc.* *ff*<sup>3</sup>

Bsn. *cresc.* *ff*

Hn. *ff*

Perc. *ff*

Pno. *ff*

Vln. I *cresc.* *ff*<sup>3</sup>

Vln. II *cresc.* *ff*<sup>3</sup>

Vla. *cresc.* *ff*<sup>3</sup>

Cello *cresc.* *ff*<sup>3</sup>

Bass *f* *ff*

Detailed description: This page of a musical score, numbered 96, contains ten staves for various instruments. The Piccolo (Picc.) staff begins with a rest and then plays a rapid sixteenth-note pattern starting at measure 97, marked *ff*. The Oboe (Ob.) staff has a melodic line with rests, marked *ff* from measure 97. The Clarinet (Cl.) and Bassoon (Bsn.) staves feature a melodic line with a triplet of eighth notes in measure 97, marked *cresc.* and *ff* with a triplet '3'. The Horn (Hn.) staff has a melodic line marked *ff* from measure 97. The Percussion (Perc.) staff has a rest until measure 97, then plays a rhythmic pattern marked *ff*. The Piano (Pno.) staff has a chordal accompaniment marked *ff* from measure 97. The Violin I (Vln. I) and Violin II (Vln. II) staves have melodic lines with triplets, marked *cresc.* and *ff* with a triplet '3'. The Viola (Vla.) and Cello (Cello) staves have melodic lines with triplets, marked *cresc.* and *ff* with a triplet '3'. The Bass staff has a melodic line marked *f* and *ff* from measure 97.

104

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

The musical score is written for measures 104 through 111. It features a variety of instruments: Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Piccolo, Clarinet, and Violin I parts include trills (tr) and grace notes. The Percussion part has a simple rhythmic pattern. The Piano part provides harmonic support with chords and arpeggios. The strings (Violin II, Viola, Cello, Bass) play a steady, rhythmic accompaniment.

112

Picc. *tr* *più ff*

Ob. *più ff* 3

Cl. *tr* *più ff* *tr*

Bsn. *più ff*

Hn. *più ff* 3

Perc. *più ff*

Pno. *più ff*

Vln. I *tr* *più ff*

Vln. II *tr* *più ff* *tr*

Vla. *più ff* *tr*

Cello *più ff*

Bass *più ff*

Andante moderato

118

Picc. *to Flute*

Ob. *3*

Cl. *ff*

Bsn. *ff*

Hn. *3* *ff*

Perc. *Timp* *f*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *pizz.* *ff*



127

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*ff*

*p* *f* *p*

D → B $\flat$

Detailed description: This page of a musical score covers measures 127 through 134. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Bass. The Flute and Oboe parts are mostly rests. The Clarinet and Bassoon play a melodic line with a forte (ff) dynamic. The Horn part features a dynamic contour of p, f, p. The Percussion part has a simple rhythmic pattern. The Piano part has a few notes in the bass register. The Violin I and II parts play sustained chords with hairpins. The Viola part plays sustained chords. The Cello part plays a melodic line with a forte (ff) dynamic. The Bass part has a simple rhythmic pattern. A key signature change from D major to B-flat major is indicated at the end of the page.

135

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*dim.* *p* *meno p*

*dim.* *p* *meno p*

*p* *f* *p* *p* *meno p*

*dim.* *p* *meno p*

*dim.* *p* *meno p*

*dim.* *p* *meno p*

*dim.* *p* *meno p*

*p* *meno p*

*p* *meno p*

Detailed description: This page of a musical score covers measures 135 to 141. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Flute and Oboe parts are mostly rests. The Clarinet and Bassoon play a melodic line with dynamics *dim.*, *p*, and *meno p*. The Horn part features a dynamic contour from *p* to *f* to *p*, followed by *p* and *meno p*. The Percussion part is a rest. The Piano part is a rest. The Violin I, Violin II, and Viola parts play sustained chords with dynamics *dim.*, *p*, and *meno p*. The Cello and Bass parts play a rhythmic accompaniment with dynamics *dim.*, *p*, and *meno p*.

142

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*crescendo molto*

*ff*

**BD & Cym**

*crescendo molto*

*ff*

*crescendo molto*

*ff*

*crescendo molto*

*ff*

*crescendo molto*

*ff*

*crescendo molto*

*ff*

# ACT ONE

## 2. Scene and Chorus

**Allegretto**

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

- Flute:** Rests throughout the passage.
- Oboe:** Rests throughout the passage.
- Clarinet (in B $\flat$ ):** Enters in the third measure with a melody marked *pp*.
- Bassoon:** Enters in the third measure with a rhythmic accompaniment marked *pp*.
- Horn:** Plays a sustained low note marked *pp* across all measures.
- Percussion (Timp):** Plays a rhythmic pattern marked *ppp* throughout.
- Piano:** The right hand rests, while the left hand plays a rhythmic accompaniment marked *pp*.
- Violin I:** Rests throughout the passage.
- Violin II:** Rests throughout the passage.
- Viola:** Enters in the third measure with a melody marked *pp*.
- Cello:** Plays a rhythmic accompaniment marked *p* throughout.
- Bass:** Plays a rhythmic accompaniment marked *p* throughout.

5

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Perc.

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello

Bass

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 22, contains measures 8 through 10. The score is for a full orchestra and piano. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Flute part (measures 8-10) features a melodic line with eighth-note patterns and slurs. The Oboe and Viola parts play sustained notes with slurs. The Clarinet part has a rhythmic eighth-note pattern. The Bassoon part is silent. The Horn part is silent. The Percussion part plays a simple eighth-note pattern. The Piano part provides a steady accompaniment with eighth notes in both hands. The Violin I part has a melodic line with slurs. The Violin II part has a rhythmic eighth-note pattern. The Cello part plays sustained notes with slurs. The Bass part plays a rhythmic eighth-note pattern.







17

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*dim.*

*mf dim.*

*p*

*pizz.*

*p*

*p*

20

Fl. *p* *ten.*

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus  
Sur le pla - ce cha-cun pas - se, cha-cun vient, cha-cun va

Pno.

Vln. I *p* *ten.*

Vln. II *p* *ten.*

Vla.

Cello

Bass

24

Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

Cl. *p* *f* *ff*

Bsn. *p* *f* *ff*

Hn. *f* *ff*

Perc.

Chorus  
 Drô-les de gens que ces gens là! Drô-les de gens que ces gens là! Drô-les de gens,  
 Drô-les de gens, —

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *arco* *f*

Bass *arco* *f*

27

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *p*

Chorus

drô-les de gens que ces gens là! Drô - les de

Drô - les de gens, drô - les de

Pno. *p*

Vln. I *p* pizz. arco

Vln. II *p* pizz. arco

Vla. *p* pizz. arco

Cello *p* pizz. arco

Bass *p* pizz. arco

30

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *cresc.* *f*

Perc. *f*

Chorus  
gens! Drô - les de gens!  
gens! Drô - les de gens, drô - les de gens!

Pno. *cresc.* *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Bass *cresc.* *f*



37

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mor.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*pp*

gar-de pas-ser les pas - sants

Sur le pla - ce cha-cun pas - se,

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*p*

*arco*

40 *ten.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mor.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

cha-cun vient, cha-cun va

Sur le pla - ce cha-cun pas - se, cha-cun vient, cha-cun va Drô-les de gens que ces gens là!

*arco*

*p*

*arco*

*p*

*ten.*

*arco*

*arco*



44

Fl. *f* *ff* *p*

Ob. *f* *ff* *p*

Cl. *f* *ff* *p*

Bsn. *f* *ff* *p*

Hn. *f* *ff* *p*

Perc. -

Chorus  
 Drô-les de gens que ces gens là! Drô-les de gens, drô-les de gens que ces gens  
 Drô-les de gens, —

Pno. *f*

Vln. I *f* *p* pizz.

Vln. II *f* *p* pizz.

Vla. *f* *p* pizz.

Cello *f* *p* pizz.

Bass *f* *p* pizz.

47

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc. *p*

Mor. Drô - les de gens! Drô - les de gens!

Chorus là! Drô - les de gens! Drô - les de gens, drô - les de gens!

Pno. *p* *cresc.*

Vln. I arco *p*

Vln. II arco *p*

Vla. arco *cresc.*

Cello arco *cresc.*

Bass arco *cresc.*

Detailed description: This page of a musical score covers measures 47, 48, and 49. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) features melodic lines with a crescendo. The string section (Violin I, Violin II, Viola, Cello, Bass) plays a rhythmic accompaniment, with Violin I and II marked 'arco' and 'p'. The Percussion part has a simple rhythmic pattern starting in measure 48. The vocal soloist (Mor.) and Chorus have lyrics in French. The piano accompaniment (Pno.) provides a steady bass line with a crescendo. The score is in a key with two flats and a 3/4 time signature.

50

Fl. *f p*

Ob. *f p*

Cl. *f p*

Bsn. *f*

Hn. *f*

Perc. *f* F → B  
Bb → E

Mor. drô - les de gens!

Chorus Drô - les de gens!

Drô - les de gens, drô - les de gens!

Pno. *f*

Vln. I *cresc. f*

Vln. II *cresc. f*

Vla. *f*

Cello *f*

Bass *f*



59

Fl. *pp*

Ob.

Cl.

Bsn.

Hn. *pp*

Perc.

Mor.

Re-gar-dez donc cet-te pe - ti - te qui sem - ble vou-loir nous par

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

63

Fl. *pp*

Ob. *pp*  
*in A*

Cl. *pp*

Bsn. *pp*

Hn. *cresc.*

Perc.

Mor. *ler* — *Voy-ez.* *voy - ez!* *El-le* *tour - ne,* *elle hé - si - te*

Chorus *A*

Pno. *cresc.*

Vln. I *pp* *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Detailed description: This page of a musical score, numbered 38, contains measures 63 through 66. The score is for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Morose (Mor.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line includes the lyrics: "ler — Voy-ez. voy - ez! El-le tour - ne, elle hé - si - te". The Chorus part has a section labeled "A". The score features various dynamics such as *pp* (pianissimo) and *cresc.* (crescendo). The key signature has one flat (B-flat), and the time signature is 4/4. The Flute and Oboe parts have *pp* markings. The Bassoon part has a *pp* marking. The Horn part has a *cresc.* marking. The Piano part has a *cresc.* marking. The Violin I part has a *pp* marking followed by *cresc.*. The Violin II part has a *cresc.* marking. The Viola part has a *cresc.* marking. The Cello part has a *cresc.* marking. The Bass part has a *cresc.* marking. The Percussion part is mostly silent. The Morose part has the lyrics: "ler — Voy-ez. voy - ez! El-le tour - ne, elle hé - si - te". The Chorus part has a section labeled "A".

68

Fl. *p* *f*

Ob. *p* *f*

Cl. *f* *pp*

Bsn. *mf* *f*

Hn. *f*

Perc.

Mor. *f*

Chorus  
son se-cours il faut al - ler

Pno.

Vln. I *f* *p*

Vln. II *f* *pp*

Vla. *f* *pp*

Cello *f* *pp*

Bass *f*

Que cher-chez vous, la bel -

Detailed description: This is a page of a musical score, page 39, starting at measure 68. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Morpiche (Mor.), Chorus, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Flute and Oboe parts begin with a melodic line in measure 68, marked *p* (piano) and then *f* (forte) in the following measure. The Clarinet and Bassoon parts have a more complex line, with the Bassoon marked *mf* (mezzo-forte) and *f*, and the Clarinet marked *f* and *pp* (pianissimo). The Horn part has a few notes in measure 68, marked *f*. The Percussion part is mostly silent. The Morpiche part has a few notes in measure 68, marked *f*. The Chorus part has a vocal line with lyrics: "son se-cours il faut al - ler" and "Que cher-chez vous, la bel -". The Piano part has a few notes in measure 68. The Violin I and II parts have a melodic line in measure 68, marked *f* and *p*. The Viola, Cello, and Bass parts have a melodic line in measure 68, marked *f* and *pp*. The score continues for several measures, with various dynamics and articulations.

73

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mic.

Mor.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Moi, je cherche un bri-ga-dier Mon bri-ga-dier à moi s'ap - pel - le Don Jo

le? Je suis là Voi - là!

*pp*

*pp*

*pp*

*pp*

*pp*



79

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Perc.

Mic. sé le con-nais-sez vous? Vrai-ment! Est

Mor. Don Jo - sé? Nous le con-nais-sons tous

Pno.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Cello *pizz.*

Bass



87

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mic.

Mor.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

là?

Non, ma char-man - te Non, ma char-man - te, il n'est pas là\_\_ mais tout à l'heure il y se

Même mouvement

91

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mor.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp* bien rythmé

*pp* bien rythmé

*pp* bien rythmé

ra... Oui, tout à l'heure il y se - ra... Il y se - ra... quand la gar-de mon

96

Fl. *pp* bien rythmé

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc. *ppp* léger

Mor. tan - te rem - pla - ce - ra la gar - de de - scen - dan - - te Il y se - ra — quand la gar - de mon -

Chorus Il y se - ra — quand la gar - de mon -  
Il y se - ra quand la gar - de mon -

Pno. *pp*

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score (page 96) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all marked *pp*. The percussion (Perc.) is marked *ppp* léger. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal parts include a Male Soloist (Mor.) and a Chorus. The lyrics for the Male Soloist are: "tan - te rem - pla - ce - ra la gar - de de - scen - dan - - te Il y se - ra — quand la gar - de mon -". The Chorus has two lines of lyrics: "Il y se - ra — quand la gar - de mon -" and "Il y se - ra quand la gar - de mon -". The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is characterized by rhythmic patterns, particularly in the woodwinds and percussion, and a soft dynamic level.

104

Fl. *cresc.* *f cresc.* *ff* 3 *dim.* 3 3 3 3

Ob. *cresc.* *f cresc.* *ff* 3 *dim.* 3 3 3 3

Cl. *cresc.* *f cresc.* *ff* 3 *dim.* 3 3 3 3

Bsn. *cresc.* *f cresc.* *ff* 3 *dim.* 3 3 3 3

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

Perc. *f cresc.* *ff*

Mor. *f cresc.* *ff*

Chorus *(unis.)*

Pno. *f cresc.* *ff*

Vln. I *p cresc.* *f cresc.* *ff* 3 3 3 3

Vln. II *p cresc.* *f cresc.* *ff* 3 3 3 3

Vla. *p cresc.* *f cresc.* *ff* 3 3 3 3

Cello *p arco cresc.* *f cresc.* *ff* 3 3 3 3

Bass *p cresc.* *f cresc.* *ff* 3 3 3 3

tan - te rem-pla - ce-ra la gar - de de - scen - dan - te

tan - te rem-pla - ce-ra la gar - de de - scen - dan - te

112 **Un peu retenu** **suivez**

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *pp*

Perc.

Mor. *pp*  
 Mais en at-ten-dant qu'il vien-ne, vou-lez-vous, la belle en-fant Vou-lez vous pren-dre la pei ne d'en-trer chez

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

Tempo 1

119

Fl. *ff*<sup>3</sup> *ff* *pp*

Ob. *ff*<sup>3</sup> *ff* *pp*

Cl. *ff*<sup>3</sup> *ff* *pp*

Bsn. *ff*<sup>3</sup> *ff*

Hn. *ff*<sup>3</sup> *ff* *pp*

Perc.

Mic. Chez vous? Chez vous? Non pas, non pas, grand mer

Mor. nous un ins-tant? Chez nous! Chez nous!

Chorus Chez nous! Chez nous!

Pno. *ff*

Vln. I *f*<sup>3</sup> *ff*

Vln. II *f*<sup>3</sup> *ff*

Vla. *f*<sup>3</sup> *ff*

Cello *f*<sup>3</sup> *ff*

Bass *f*<sup>3</sup> *ff*



Un peu retenu

126

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Mic. ci, mes-sieurs les sol - dats

Mor. En-trez sans crain - te, mi-gnon-ne Je vous pro-mets

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

suivez

Tempo 1

133

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mic.

Mor.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Je n'en dou - te

qu'on au-ra pour vo-tre chè - re per-son-ne tout les é - gards qu'il fau - dra

pizz. arco

pizz. arco

pizz. arco

3 3

pizz. 3 3

141

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mic.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*pp* bien rythmé

*pp* bien rythmé

*pp* bien rythmé

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

*dim. molto*

*dim. molto*

*dim. molto*

3

3

3

3

149

Fl. *pp* *bien rythmé* *pp*

Ob. *pp* *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc. *ppp* *léger*

Mic.  
tan - te rem - pla - ce - ra la gar - de de - scen - dan - - te Je re - vien - drai quand la gar - de mon -

Mor.  
Il y se - ra quand la gar - de mon -

Chorus  
Il y se - ra quand la gar - de mon -  
Il y se - ra quand la gar - de mon -

Pno. *pp*

Vln. I

Vln. II

Vla.

Cello

Bass

157

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

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

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

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

Hn. *f cresc.* *ff* *pp* *cresc.*

Perc. *f cresc.* *ff*

Mic. tan - te rem - pla - ce - ra la gar - de de - scen - dan - te Non pas, non

Mor. tan - te va rem - la - cer la gar - de de - scen - dan - te Vous res - te - rez!

Chorus tan - te va rem - pla - cer la gar - de de - scen - dan - te  
(unis.)

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

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

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

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

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

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



168

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*  
E → D  
B → B $\flat$

Mic.  
Non! Non! Au re-voir, mes-sieurs les sol - dats!\_\_\_\_\_

Chorus  
rez, vous res - te - rez!

Pno. *ff*

Vln. I *ff* *tr* *dim.*

Vln. II *ff* *dim.*

Vla. *ff*

Cello *ff*

Bass *ff*

175 **Tempo 1 allegretto**

Fl. *f* *mf* *pp*

Ob. *pp*

Cl. *p*

Bsn. *pp*

Hn.

Perc.

Mor. L'oi-seau s'en-

Pno.

Vln. I *f* *pp*

Vln. II *mf* *pp*

Vla. *p* *pp*

Cello *pp*

Bass *pp*



180

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mor.

vo - le On s'en con - so - le Re - pre - nons no - tre pas - se - temps et re - gar - dons pas - ser les

Pno.

*pp*

Vln. I

Vln. II

Vla.

Cello

Bass

to Cor

185

Fl. *p* *ten.*

Cor

Cl.

Bsn.

Hn. *p*

Perc.

Mor. gens

Chorus Sur le pla - ce cha-cun pas - se, cha-cun vient, cha-cun va

Pno.

Vln. I *p* *ten.*

Vln. II *p* *ten.*

Vla. *p* pizz.

Cello *p* pizz.

Bass *p*

189

Fl. *p* *f* *ff*

Cor *p* *ff*

Cl. *in B $\flat$*  *p* *f* *ff*

Bsn. *p* *f* *ff*

Hn. *f* *ff*

Perc.

Chorus  
 Drô-les de gens que ces gens là! Drô-les de gens que ces gens là! Drô-les de gens,  
 Drô-les de gens, —

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *arco* *f*

Bass *arco* *f*

192

Fl. *p*

Cor *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *p*

Mor. *p*

Chorus

Drô - les de gens!

drô-les de gens que ces gens là! Drô - les de

Drô - les de gens, drô - les de

Pno. *p*

Vln. I *p* pizz. arco

Vln. II *p* pizz. arco

Vla. *p* pizz. arco

Cello *p* pizz. arco

Bass *p* pizz. arco

195

Fl. *cresc.* *f ff* to Picc.

Cor *cresc.* *f ff*

Cl. *cresc.* *f ff*

Bsn. *cresc.* *f ff*

Hn. *cresc.* *f ff*

Perc. *f ff* B $\flat$  → A

Mor. Drô - les de gens! drô - les de gens!

Chorus  
 gens! Drô - les de gens!  
 gens! Drô - les de gens, drô - les de gens!

Pno. *cresc.* *f ff*

Vln. I *cresc.* *f ff*

Vln. II *cresc.* *f ff*

Vla. *cresc.* *f ff*

Cello *cresc.* *f ff*

Bass *cresc.* *f ff*

## 3. Children's Chorus

Allegro (mouv't de la marche)

Piccolo

Cor Anglais  
*p quasi tromba*

Clarinet  
*in A*

Bassoon

Horn

Percussion

Piano

Violin I

Violin II

Viola

Cello

Bass

The musical score is arranged in a standard orchestral format. The Piccolo part is a single staff with a treble clef and a 6/8 time signature. The Cor Anglais part is a single staff with a treble clef, 6/8 time signature, and the instruction *p quasi tromba*. The Clarinet part is a single staff with a treble clef, 6/8 time signature, and the instruction *in A*. The Bassoon part is a single staff with a bass clef and a 6/8 time signature. The Horn part is a single staff with a treble clef and a 6/8 time signature. The Percussion part is a single staff with a percussion clef and a 6/8 time signature. The Piano part consists of two staves, treble and bass clef, with a 6/8 time signature. The Violin I and Violin II parts are single staves with treble clefs and a 6/8 time signature. The Viola part is a single staff with an alto clef and a 6/8 time signature. The Cello and Bass parts are single staves with bass clefs and a 6/8 time signature. The Cor Anglais part contains the only melodic material in this section, starting with a series of eighth notes and ending with a half note.

9

Picc.

Cor *f*

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

17

Picc. *pp* *ten.* *ten.* *tr.* *un peu moins pp*

Cor. *pp*

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I *8va* *pp (with picc.)* *ten.* *ten.* *un peu moins pp* *ten.*

Vln. II

Vla.

Cello

Bass



27

Picc. *ten.* *tr.* *moins p*

Cor *un peu moins pp* *moins p*

Cl.

Bsn.

Hn.

Perc.

Pno. *pp*

Vln. I *(8)* *ten.*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Cello *pizz.* *p*

Bass *pizz.* *p*

*p*

Detailed description: This page of a musical score covers measures 27 through 34. The Piccolo part (measures 27-34) features a melodic line with dynamics ranging from *pp* to *ten.* and includes a trill in measure 29. The Cor Anglais part (measures 27-34) has a melodic line with dynamics *un peu moins pp* and *moins p*. The Piano part (measures 27-34) provides harmonic support with chords and dynamics *pp*. The Violin I part (measures 27-34) has a melodic line with dynamics *ten.* and a first ending bracketed with an 8-measure repeat sign. The Violin II, Viola, Cello, and Bass parts (measures 27-34) play pizzicato chords with a dynamic of *p*. The Percussion part is silent throughout. The Horn part is also silent throughout.

37 *tr* *cresc. poco a poco* *tr* *ten.* *tr*

Picc.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

*cresc. poco a poco*

Vln. I (8) *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Cello *cresc. poco a poco*

Bass *cresc. poco a poco*

Detailed description: This page of a musical score covers measures 37 to 44. The score is for a full orchestra and piano. The Piccolo part (measures 37-44) features a melodic line with trills and a tenuto mark. The Cor Anglais (measures 37-44) has a rhythmic accompaniment. The Piano (measures 37-44) provides harmonic support with chords and a bass line. The Violin I (measures 37-44) has a melodic line with trills and a crescendo. The Violin II (measures 37-44) has a rhythmic accompaniment. The Viola (measures 37-44) has a rhythmic accompaniment. The Cello (measures 37-44) has a rhythmic accompaniment. The Bass (measures 37-44) has a rhythmic accompaniment. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat).

46

Picc. *mf* *f*

Cor. *mf* *f*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Perc. **Trgl** *mf*

Pno. *mf* *mp*

Vln. I (8) *mf* *f* *8va*

Vln. II *mf*

Vla. *mf*

Cello *mf*

Bass *mf*

54

Picc.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

3

8<sup>va</sup>

8<sup>va</sup>

3

8<sup>va</sup>

Detailed description: This page of a musical score covers measures 54 through 61. The score is for a full orchestra and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The Piccolo part (Picc.) has a melodic line with eighth-note patterns and a triplet in measure 55. The Cor Anglais (Cor) part provides harmonic support with chords and eighth-note patterns. The Clarinet (Cl.) and Bassoon (Bsn.) parts have similar rhythmic patterns. The Horn (Hn.) part has a steady eighth-note accompaniment. The Percussion (Perc.) part has a simple rhythmic pattern. The Piano (Pno.) part has a harmonic accompaniment with chords and eighth-note patterns. The Violin I (Vln. I) part has a melodic line with eighth-note patterns and a triplet in measure 55. The Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Bass (Bass) parts are mostly silent, indicated by rests.

62

Picc.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

3

*p*

*p*

*pp*

*moins p*

(8)

*p*

*mf*

arco

*p*

*mf*

*p*

*mf*

*p*

*mf*

70

Picc. *mf* *f cresc.* *ff* to Flute

Cor *mf* *f cresc.* *ff*

Cl. *mf* *f cresc.* *ff*

Bsn. *f cresc.* *ff*

Hn. *f cresc.* *ff*

Perc. **Timp** *ff*

Chorus **CHILDREN'S CHORUS**  
A-vec la gar - de mon-tan-te

Pno. *ff* *p*

Vln. I *f cresc.* *ff*

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

Vla. arco *f cresc.* *ff* pizz. *p*

Cello arco *f cresc.* *ff* pizz. *p*

Bass arco *f cresc.* *ff* pizz. *p*

79

Fl. *tr* *f*

Cor *p* mais bien marqué *f*

Cl. *p* mais bien marqué *tr* *f*

Bsn. *p* mais bien marqué *f*

Hn. *p* mais bien marqué *f*

Perc.

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

Pno. *f* *p*

Vln. I *8va* *tr* *f*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*





93

Fl. *p*

Cor

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Chorus  
Les é-pau-les en ar - riè - re et la poi - trine en de - hors Les bras de cet - te ma - niè - re

Pno. *pp*

Vln. I

Vln. II *arco pp leggiero*

Vla. *arco pp leggiero*

Cello *p*

Bass *p*

*8va*

99

Fl. *p* *tr*

Cor *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Chorus  
tom-bant tout le long du corps Avec la gar-de mon-tan-te nous ar-ri-vons, nous voi-là!\_

Pno.

Vln. I (8)-----1

Vln. II *arco pp*

Vla. *arco pp*

Cello *p*

Bass *p*

Detailed description: This page of a musical score, numbered 74, contains measures 99 through 104. The score is for a full orchestra and a chorus. The instruments listed are Flute (Fl.), Cor Anglais (Cor), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Flute part features a trill (tr) in measure 104. The Cor, Clarinet, Bassoon, and Horn parts are marked *pp* (pianissimo). The Percussion part is silent. The Chorus part has the lyrics: "tom-bant tout le long du corps Avec la gar-de mon-tan-te nous ar-ri-vons, nous voi-là!". The Piano part provides harmonic support with chords and moving lines. The Violin I part has a first ending bracket (8)-----1. The Violin II, Viola, Cello, and Bass parts are marked *p* (piano). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature.

105

Fl. *cresc.* to Picc. *p*

Cor *f* *p*

Cl. *cresc.* *f* *tr*

Bsn. *cresc.* *f*

Hn. *f*

Perc. *Trgl* *p*

Chorus  
 Son - ne, trom - pette é - cla - tan - te! Ta - ra - ta - ta - ra - ta - ta Ta - ra - ta - ta - ra - ta - ta - ta - ra -

Pno. *cresc.* *f*

Vln. I *cresc.* *f* *tr* *8va* *p*

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

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

Cello *arco* *cresc.* *f* *pizz.* *p*

Bass *arco* *cresc.* *f* *pizz.* *p*



117

Picc. *moins p*

Cor *moins p*

Cl. *moins p*

Bsn. *moins p*

Hn. *moins p*

Perc. *moins p*

Chorus  
*(unis.)*  
 Ta-ra-ta-ta-ra-ta - ta - ta - ta - ta-ra-ta - ta - ta Ta-ra - ta Ta-ra - ta Ta-ra  
 Ta-ra-ta Ta-ra-ta

Pno. *moins p*

Vln. I *8va* *moins p*

Vln. II *moins p*

Vla. *moins p*

Cello *moins p*

Bass *moins p*

123

Picc. *f* *p*

Cor *f*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f*

Perc.

Chorus  
 ta - ta - ra - ta - ta - ta (unis.)  
 Ta - ra - ta - ta - ta Nous mar-chons la tê - te hau-te com-me de pe - tits sol - dats\_

Pno. *f* *pp*

Vln. I (8) *f* *p*

Vln. II *f* *p* arco

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

129

Picc. *mf* *f cresc.*

Cor *mf* *f cresc.*

Cl. *mf* *f cresc.*

Bsn. *f cresc.*

Hn. *f cresc.*

Perc.

Chorus  
 Mar-quant sans fai - re de fau-te Un, deux, marquant le pas Les é-pau-les en ar-rière et la poi-tri-ne

Pno. *moins p*

Vln. I *mf* *f cresc.*

Vln. II *mf* *f cresc.*

Vla. *mf* *f cresc.* arco

Cello *mf* *f cresc.* arco

Bass *mf* *f cresc.*

136

Picc. *ff*

Cor *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. **Timp** *ff*

Chorus  
 en de - hors\_ Les bras de cet - te ma - niè - re tom - bant tout de long du corps Nous ar - ri - vons!

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*



142

Picc. *fff*

Cor *fff* 3

Cl. *fff* 3

Bsn. *fff*

Hn. *fff* 3

Perc. *Cym* *Timp* 3  
D → E  
A → G

Chorus  
Nous voi - là! Ta-ra-ta-ta - ra-ta - ta - ra-ta-ta - ta - ta! Ta-ra-ta - ta!

Pno. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Cello *fff*

Bass *fff*

148 VI-

Picc. - - - - -

Cor. - - - - -

Cl. - - - - -

Bsn. - - - - -

Hn. - - - - -

Perc. - - - - -

Pno. *ppp* - - - - -

Vln. I *p* - - - - -

Vln. II *pp* pizz. - - - - -

Vla. *pp* pizz. - - - - -

Cello *p* pizz. arco *p* - - - - -

Bass *pp* pizz. - - - - -

158

Picc.

Cor.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

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

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

Detailed description: This page of a musical score covers measures 158 to 167. The score is for a full orchestra and piano. The woodwind section (Piccolo, Cor Anglais, Clarinet, Bassoon, Horn) and Percussion are currently silent. The Piano part features a rhythmic accompaniment of eighth and sixteenth notes. The Violin I part has a melodic line with dynamic markings: *dim.*, *p*, *sf*, and *p*. The Violin II part plays a rhythmic accompaniment. The Viola part also plays a rhythmic accompaniment. The Cello part has a melodic line with dynamic markings: *dim.*, *p*, *sf*, and *p*. The Bass part plays a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

168

Picc.

Cor.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*<sf>*

*p*

*sf*

*<sf>*

*p*

Detailed description: This page of a musical score covers measures 168 to 177. The score is for a full orchestra and piano. The woodwind section (Piccolo, Cor Anglais, Clarinet, Bassoon, Horn) and Percussion are currently silent, indicated by rests. The Piano part features a complex accompaniment with chords and moving lines in both hands. The string section (Violins I and II, Viola, Cello, Bass) is active, with dynamic markings such as *<sf>* (sforzando), *p* (piano), and *sf* (sforzando) indicating changes in volume. The Violin I part has a melodic line with slurs and accents, while the Cello part has a more rhythmic, moving line. The Bass part provides a steady accompaniment.

178

Picc.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p dim.*

*pp smorzando*

*smorzando*

*smorzando*

*p dim.*

*pp smorzando*

*smorzando*

188

-DE

Picc.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*f*



202

Picc. *tr* *ten.* *ten.*

Cor *ff*

Cl.

Bsn.

Hn.

Perc.

Chorus  
 pette é-cla-tan-te! Ta-ra-ta-ta-ta - ra-ta-ta Nous mar-chons la tête hau-te com-me de pe - tits sol-dats.

Pno.

Vln. I *ten.* *ten.*

Vln. II

Vla.

Cello

Bass



209

Picc. *meno f*

Cor *meno f*

Cl.

Bsn. *meno f*

Hn. *meno f*

Perc.

Chorus  
 Mar - quant sans fai - re de fau - te Un, deux, marquant le pas Les é - pau - les en ar - riè - re

Pno. *meno f* *8<sup>va</sup>*

Vln. I *(8)*

Vln. II

Vla. *f* *arco* *3* *3* *3*

Cello *meno f*

Bass *meno f*

VI-

*tr*

215

Picc. *tr*

Cor

Cl.

Bsn.

Hn.

Perc.

Chorus  
 et la poi-trine en de - hors — Les bras de cet - te ma - niè - re tom - bant tout le

Pno. (8)

Vln. I *arco* *f* 3 3

Vln. II *arco* *f* 3 3

Vla.

Cello

Bass

220

Picc. *mf* *dim.*

Cor *mf* *dim.*

Cl.

Bsn. *mf* *dim.*

Hn. *mf* *dim.*

Perc.

Chorus  
long du corps A - vec la gar - de mon - tan - te nous ar - ri - vons, nous voi - là! \_\_\_\_\_

Pno. *mf* *dim.*

Vln. I

Vln. II *mf dim.*

Vla. *mf* *dim.*

Cello *mf* *dim.*

Bass *mf* *dim.*

225 *tr* **-DE**

Picc. *p* to Flute

Cor *p* *p*

Cl. *mp dim.* *p*

Bsn. *p*

Hn. *p* *p*

Perc. **Trgl** *p*

Chorus  
 Son - ne, trom - - pette é-cla-tan - te! Ta - ra-ta-ta - ta - ra - ta - ta Ta-ra-ta-ta-ra-ta - ta - ta-ra

Pno. *p*

Vln. I *mp dim.* *p* *pizz.* *p* mais bien marqué

Vln. II *p* *pizz.* *p* mais bien marqué

Vla. *p* *pizz.* *p* mais bien marqué

Cello *p* *p* mais bien marqué

Bass *p*



238

Fl. *pp* *tr*

Cor

Cl.

Bsn.

Hn.

Perc.

Chorus  
ta ta-ra - ta - ta-ra-ta - ta - ta Ta-ra - ta Ta-ra - ta Ta-ra- ta-ta-ra-ta - ta - ta

Pno.

Vln. I *dim.* *sempre dim.*

Vln. II *dim.* *sempre dim.*

Vla. *dim.* *sempre dim.*

Cello *sempre dim.*

Bass *ppp*

245

Fl.

Ob.

Cl.  
*pp*

Bsn.  
*pp*

Hn.  
*pp*

Perc.

Chorus

Pno.

Vln. I  
*p*  
arco

Vln. II  
*p*  
arco

Vla.  
*p*  
arco  
tr

Cello  
*p*  
arco

Bass

252

Fl. *p*

Ob. *p*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Pno.

Vln. I *ppp* 6

Vln. II *ppp* 6

Vla. *ppp* 6

Cello *ppp* 6

Bass *pp* arco



259

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*dim.*

*tr*

*pp*

6

6

6

6

6

6

264

Fl. *pp* *ppp*

Ob. *pp*

Cl. *ppp*

Bsn.

Hn. *ppp*

Perc.

Pno.

Vln. I *ppp* pizz.

Vln. II *ppp* pizz.

Vla. *ppp* pizz.

Cello *ppp* pizz. 6

Bass *ppp* pizz.

### 4. Chorus of Cigarette Girls

**Allegro**

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

- Flute:** Rests throughout the passage.
- Oboe:** Rests throughout the passage.
- Clarinet:** Rests until the final two measures, where it plays a rhythmic pattern of eighth notes with a *pp* dynamic.
- Bassoon:** Rests until the final two measures, where it plays a rhythmic pattern of eighth notes with a *pp* dynamic.
- Horn:** Plays a melodic line starting in the second measure, marked *pp*, and continues through the final two measures.
- Percussion:** Labeled **Timp**, it plays a rhythmic pattern of eighth notes starting in the second measure, marked *ppp*.
- Piano:** Rests until the final two measures, where it plays a rhythmic pattern of eighth notes with a *pp* dynamic.
- Violin I:** Enters in the second measure with a melodic line, marked *pp*.
- Violin II:** Enters in the second measure with a melodic line, marked *pp*.
- Viola:** Enters in the second measure with a melodic line, marked *pp*.
- Cello:** Provides harmonic support with a series of chords, marked *pp*.
- Bass:** Provides harmonic support with a series of chords, marked *pp*.

9

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc. *cresc.*

Pno. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Detailed description: This page of a musical score, numbered 100, contains measures 9 through 14. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. Measure 9 is marked with a dynamic of *pp* (pianissimo) for the Flute and Oboe. The woodwinds and strings all feature a *cresc.* (crescendo) marking starting in measure 10. The percussion part consists of a steady eighth-note pattern. The piano part features chords in the right hand and a bass line in the left hand. The string section (Violins I and II, Viola, Cello, and Bass) plays a rhythmic pattern of eighth notes, with the Violins I and II parts also marked with *cresc.*

15

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff* G → B

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Detailed description: This page of a musical score covers measures 15 through 20. The score is for a full orchestra and piano. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn) all play a melodic line starting in measure 15, with a dynamic marking of *ff* (fortissimo) beginning in measure 18. The percussion part features a rhythmic pattern of eighth notes, with a dynamic marking of *ff* in measure 18 and a key signature change from G major to B minor indicated by 'G → B' in measure 20. The piano part provides harmonic support with chords and a bass line. The string section (Violins I and II, Viola, Cello, Bass) plays a rhythmic accompaniment of eighth notes, also marked *ff* from measure 18 onwards. The score is in 2/4 time and ends with a repeat sign and a fermata in measure 20.

**Allegro moderato**

22

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Perc.

Chorus **TENORS**  
La cloche a son-

Pno.

Vln. I *pizz.* *pp* *arco* *p léger*

Vln. II *pizz.* *pp* *arco* *p léger*

Vla. *p léger*

Cello *p léger*

Bass

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

né Nous, les ou-vri - è - res Nous ve-nons i - ci guet-ter le re - tour Et nous vous sui-

39

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *pp*

Perc.

Chorus  
vrons, — bru-nes ci-ga-riè-res, en vous mur-mu-rants de pro-pos d'a-mour En vous mur-mu-rant de pro

Pno.

Vln. I *tr sf dim.*

Vln. II *sf dim.*

Vla. *sf dim.*

Cello *sf dim.*

Bass



48 **Plus lent** **beaucoup plus lent** **Andantino**

Fl. *pp* *p*

Ob. *pp*

Cl. *p* *pp* *p*

Bsn. *pp*

Hn. *pp*

Perc. *ppp*

Chorus  
pos d'a - mour, de pro-pos d'a - mour, de pro-pos d'a - mour

Pno. *p*

Vln. I *p* *pp* *ppp* con sord. *pp*

Vln. II *p* *pp* *ppp* con sord. *pp*

Vla. *p* *pp* *ppp* con sord. *pp*

Cello *p* *pp* *ppp* con sord. *pp*

Bass *pp* *ppp* *pp*

*tr* *pizz.*

55

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

**BASSES**

Voy - ez les! Re -

*p*

*p*

59

Fl. *pp*

Ob.

Cl. *pp*

Bsn.

Hn.

Perc.

Chorus  
gards im - pu - dents \_\_\_\_\_ Mi - ne co - quet - te! Fu-mant

Pno.

Vln. I *p*

Vln. II

Vla. *p*

Cello

Bass

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

tou - tes, du bout des dents, la ci - ga - ret - - -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

67

Fl. *sf*

Ob. *sf*

Cl. *p espr.* *dim.*

Bsn. *sf* *dim.*

Hn. *sf*

Perc.

Chorus  
te

Pno. *dim.*

Vln. I *sf* *pp*

Vln. II *sf* *dim.* *pp*

Vla. *sf* *pp*

Cello *sf* *dim.*

Bass *sf* *dim.*

71

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pp*

*pp*

*pp*

*p espr.*

*arco*

*dim.*

Detailed description: This page of a musical score covers measures 71 to 75. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. Measures 71-75 feature a complex texture with rapid sixteenth-note passages in the woodwinds and strings. The Flute, Clarinet, and Bassoon parts are marked *pp* (pianissimo). The Piano part enters in measure 74 with a *pp* dynamic. The Violin I, II, and Viola parts play sixteenth-note patterns. The Cello and Bass parts play a slower, more melodic line, with the Cello marked *p espr.* and *arco*, and the Bass marked *arco*. The Cello part includes a *dim.* (diminuendo) marking in measure 75.

76

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

**CIGARETTE GIRLS**

Chorus

Dans l'air nous sui - vons les yeux la fu - mé - e, la fu - mé - e qui ver - les -

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

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp* pizz. arco

Bass *pp* pizz.

80

Fl. *poco cresc.* *dim.*

Ob. *poco cresc.* *dim.*

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

Bsn. *poco cresc.* *dim.*

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

Perc.

Chorus  
 cieux mon - te, mon - te par - fu - mé - e Ce - la mon - te  
 qui vers les cieux mon - te, mon - te par - fu - mé - e Ce - la mon -

Pno. *pp*

Vln. I *poco cresc.* *dim.* *pp*

Vln. II *poco cresc.* *dim.* *pp*

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

Cello *poco cresc.* *pp*

Bass *poco cresc.* *pp*



84

Fl. *pp* *poco cresc.*

Ob. *pp* *poco cresc.*

Cl. *poco cresc.*

Bsn. *pp* *poco cresc.*

Hn. *poco cresc.*

Perc.

Chorus

gen - ti - ment a la tê - te, a la tê - te tout dou - ce - ment Ce - la

te gen - ti - ment a la tê - te, a la tê - te tout dou - ce - ment Ce - la

Pno.

Vln. I *poco cresc.*

Vln. II *poco cresc.*

Vla. *poco cresc.*

Cello *arco* *poco cresc.*

Bass *poco cresc.*

88

Fl. *dim.* *pp*

Ob. *dim.*

Cl. *dim.* *pp*

Bsn. *dim.* *pp*

Hn. *dim.*

Perc.

Chorus  
vous met l'âme en fête Le doux par-le, le doux par - ler des a-mant  
vous met l'âme en fête C'est fu-mé- e!

Pno. *pp*

Vln. I *dim.* *pp*

Vln. II *dim.* *pp*

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

Cello *pp*

Bass

92

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Leurs trans - ports, leurs trans-ports et leurs ser-ments Le doux par-ler des a-mants

C'est fu - mé - e! C'est fu - mé - e!

Detailed description: This page of a musical score covers measures 92, 93, and 94. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion (Perc.) part is currently silent. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The piano (Pno.) part is also silent. The vocal chorus has two parts with lyrics in French. The first part sings 'Leurs trans - ports, leurs trans-ports et leurs ser-ments' in measure 92 and 'Le doux par-ler des a-mants' in measure 93. The second part sings 'C'est fu - mé - e!' in measure 93 and 'C'est fu - mé - e!' in measure 94. The woodwinds (Fl., Cl., Bsn.) play a melodic line starting in measure 93, with some notes marked with an 'x' (possibly indicating a breath mark or specific articulation). The strings provide a rhythmic accompaniment with eighth and sixteenth notes.

95

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Leurs trans-ports et leurs ser-ments Oui, c'est fu-mé - e, c'est fu - mé - - - -

C'est fu mé-e! Oui, c'est fu mé-e, c'est fu - mé - e!

*mf*

*mf*

*mf*

*mf*

*mf*

*mf dim.*

*sf*

*sf*

*sf*

*sf*

arco

*mf*

98

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn.

Hn. *p cresc.*

Perc.

Chorus  
 e! Dans l'air nous sui - vons des yeux, des yeux la fu - mé - e  
 Dans l'air nous sui - vons des yeux, dans l'air nous sui - vons des yeux la fu

Pno. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp* *cresc.*

102

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*mf*

*f*

*pp*

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

*f*

*mf*

la fu-mé - e Dans l'air nous sui-vons la fu - mé - e qui monte en tour -  
 mé - e la fu-mé - e Ah, nous sui-vons la fu - mé - e qui monte en tour -

106

Fl. *dim.*

Ob. *p* mais bien marqué

Cl. *p*

Bsn. *p* *pp*

Hn. *p* *pp*

Perc. E → Eb

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

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

Vln. I *pp*

Vln. II *pp*

Vla. *p* *pp*

Cello *p* *dim.* *pp*

Bass *p* *dim.* *pp*

111

Fl. *smorzando*

Ob. *smorzando*

Cl. *smorzando*

Bsn. *smorzando*

Hn. *smorzando* **ppp**

Perc.

Chorus  
mé - - - - e!  
mé - - - - e!

Pno. *smorzando* **ppp**  
*Péd.*

Vln. I *smorzando* **ppp** pizz. **ppp**

Vln. II *smorzando* **ppp** pizz. **ppp**

Vla. *smorzando* **ppp** pizz. **ppp**

Cello *smorzando* **ppp** pizz.

Bass *smorzando* **ppp** pizz.



116 Allegro molto

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

BASSES

Chorus

Mais nous ne voy-ons pas la Car-men - ci-ta!

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

arco

f

p

123 **Allegro moderato**

Fl. *ff*

Ob. *ff*

Cl. *in B<sup>b</sup>* *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff* B → A

Chorus **TENORS**  
La voi-là!

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Detailed description: This page of a musical score covers measures 123 to 127. The tempo is marked 'Allegro moderato'. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon, and Horn) and strings (Violin I, Violin II, Viola, Cello, and Bass) all play fortissimo (ff) throughout. The percussion part has a rest in measure 123 and 124, then enters in measure 125 with a snare drum pattern, marked ff, and changes from B to A in measure 127. The Chorus part features Tenors singing 'La voi-là!' in measure 127. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

129

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

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

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

Bsn. *ff* *p cresc.*

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

Perc. *ff* Eb → D

Chorus **BASSES**  
La voi-là!

Pno. *ff*

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

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

Cello *ff* *cresc.*

Bass *ff*

135

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc.

**TUTTI**

Chorus  
La voi-là! voi - là la Car-men - ci - ta  
Car men! Sur tes pas nous nous pres-sons

Pno. *ff*

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

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

Vla. *f* *ff* *p*

Cello *f* *ff*

Bass *ff*

141

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Perc.

Chorus  
tous... Car men! Sois gen - tille, au moins ré-ponds nous...

Pno.

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

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

Vla.

Cello *p*

Bass *p*

146

Fl. *poco sf dim.* *pp*

Ob. *poco sf dim.* *pp*

Cl. *poco sf dim.* *pp*

Bsn. *sf dim.* *pp*

Hn. *poco sf dim.* *pp*

Perc.

Chorus  
Et dis nous quel jour tu nous ai-me - ras Car-men, disnous quel jour tu nous ai-me - ras

Pno.

Vln. I arco *pizz.* *p*

Vln. II arco *pizz.* *p*

Vla. arco *pizz.* *p*

Cello *pizz.* *p*

Bass *pizz.* *p*

153 **suivez a tempo suivez a tempo**

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Car. *mf* *pp*

Quand je vous ai-me-rai? Ma foi, je ne sais pas Peut ê - tre ja-mais, peut ê - tre de

Pno.

Vln. I *arco* *mf* *pp*

Vln. II *arco* *mf* *pp*

Vla. *arco* *mf* *pp*

Cello *arco* *mf* *pp*

Bass

160

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pp*

*pp*

*pp*

*pp*

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

*f*

*f*

*f*

*f*

*f*

*f*

pizz.

pizz.

pizz.

pizz.

*f*

*f*

*f*

*f*

*f*



## 5. Habanera

Allegretto quasi andantino

Flute

Oboe

Clarinet *in A*

Bassoon

Horn

Percussion

Carmen

Piano

Violin I

Violin II

Viola

Cello

Bass

L'a-mour est un oi-seau re - bel le que nul ne peut ap - pri-voi

*pizz.*  
*pp*

*pizz.*  
*pp*

*pizz.*  
*pp*

*arco*  
*pp*

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*port.*

ser et c'est bien en vain qu'on l'ap - pel-le si lui con vient... de... re - fu - ser Rien n'y fait, me-nace ou pri-

14

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.  
ère, l'un par-le bien, l'au-tre se tait et c'est l'au-tre qu je pré - fe-re Il n'a rien dit... mais il me

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*port.*

3

3

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pp*

*pp*

*ppp*

*ppp*

*ppp*

*pizz.*

*pp*

3

3

3

3

3

3

3

3

4

plait L'a - mour! L'a - mour! L'a -

L'a-mour est un oi-seau re - bel-le que nul ne peut ap - pri-voi - ser et c'est bien en vain qu'on l'ap-

26

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

mour! — L'a - mour! L'a-mour est en - fant de Bo-hème Il n'a ja-mais, ja-mais con-nu de loi Si tu ne

pel le si lui con vient. de re-fu - ser

33

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

m'ai - mes pas je t'ai - me Si je t'ai-me, prends garde à toi! Si tu ne m'ai - mes pas, si

Prends garde à toi!

arco

f

pp

arco

f arco

f

pp

arco

f

pp

39

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f*

Perc. *f* *p*

Car. *f* *p*

tu me n'ai-mes pas je t'ai - me Mais si je t'ai-me, si je t'ai-me, prends garde\_ à toi!

Chorus *f* *p*

Prends garde à toi! L'a-mour est en-fant de Bo L'a -

Pno. *f* *pp*

Vln. I *f* *pp* *cresc.* *mf* *moins p*

Vln. II *f* *pp* *cresc.* *mf* *moins p*

Vla. *f* *pp* *cresc.* *mf* *moins p*

Cello *f* *pp* *cresc.* *mf* *moins p*

Bass *f* *pp* *cresc.* *mf* *moins p*

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

4

hême Il n'a ja - mais, ja-mais con-nu de loi Si tu ne m'ai - mes pas je t'ai - me Si je t'ai-me, prends garde à

mour est en - fant de Bo - - hê - -

*arco*

*pizz.*

*arco*



52

Fl. *f*

Ob. *f*

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

Bsn. *f* *f*

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

Perc. *f* *f*

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

Chorus  
 Si tu ne m'ai-mes pas, si tu me n'ai-mes pas je t'ai - me Mais si je t'ai-me, si je  
 toi, prends garde à toi! Prends garde à toi!  
 me

Pno. *f* *f*

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

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

Vla. *f* *arco* *pizz.* *pp* *f* *arco* *pizz.* *pp* *cresc.*

Cello *f* *pp* *f* *pp* *cresc.*

Bass *f* *f*

59

Fl. *ff*

Ob. *ff*

Cl. *poco sf* *ff*

Bsn. *poco sf* *ff*

Hn. *poco sf* *ff*

Perc. *ff* 4

Car. *ff* 3  
t'ai-mes, prends garde à toi! L'oi-seau que tu croy-ais sur

Chorus  
À toi!

Pno. *poco sf* *ff*

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

Vln. II *poco sf* *arco* *ff* *pizz.* *pp*

Vla. *poco sf* *ff* *pizz.* *pp*

Cello *poco sf* *ff* *pp*

Bass *poco sf* *pizz.* *ff* *arco*

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pren-dre bat-tit de l'aile et s'en vo - la L'a-mour est loin, tu peux l'at - ten-dre Tu ne l'at - tends plus, il est

72

Fl. *pp*

Ob.

Cl.

Bsn.

Hn.

Perc.

Car. *port.* 3 *port.* 3  
là! Tout au - tour de toi vi - te, vi-te il vient s'en va\_\_\_ puis il re - vient Tu crois le te - nir, il t'é -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

vi-te Tu crois l'é - vi - ter, il te tient \_\_\_\_\_ L'a - mour! \_\_\_\_\_ L'a -

Tout au - tour de toi vi - te, vi te il vient s'en va \_\_\_\_\_ puis il re -

*pp*

*ppp*

*ppp*

*pizz.*

*pp*

84

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

mour! L'a - mour! L'a mour! L'a-mour est en - fant de Bo -

vient Tu crois le te-nir, il t'é - vi te Tu crois l'é - vi - ter, il te tient

4

3

3

3

3

3

90

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.  
hême Il n'a ja - mais, ja-mais con-nu de loi Si tu ne m'ai - mes pas je t'ai - me Si je t'ai-me, prends garde à

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

96

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Car. *f*

Chorus

Pno. *f*

Vln. I *f* arco *pp* pizz. *f* arco *pp*

Vln. II *f* arco

Vla. *f* arco *pp* pizz. *f* arco *pp*

Cello *f* *pp* *f* *pp*

Bass *f* *f*

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

Prends garde à toi! Prends garde à toi!



102

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *p* 4

Car. *t'ai-me, si je t'ai-me, prends garde\_ à toi!*

Chorus *L'a-mour est en-fant de Bo-hème Il n'a ja mais, ja-mais con-nu de loi Si tu ne L'a - mour est en - fant*

Pno. *pp*

Vln. I *cresc. mf pizz. moins p*

Vln. II *mf moins p*

Vla. *cresc. mf moins p*

Cello *cresc. mf pizz.*

Bass *arco*



115

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *p* *poco sf* *ff*

Bsn. *f* *poco sf* *ff*

Hn. *f* *p* *poco sf* *ff*

Perc. *f* *ff* **Timp** D → E

Car. tu me n'ai-mes pas je t'ai - me Mais si je t'ai-me, si je t'ai-mes, prends garde à toi! —

Chorus Prends garde à toi! À toi! toi! —

Pno. *f* *poco sf* *f* *ff*

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

Vln. II *f* arco *poco sf* *f* *ff* arco

Vla. *f* *pp* *cresc.* *poco sf* *f* *ff* arco

Cello *f* *pp* *cresc.* *poco sf* *f* *ff* arco

Bass *f* *pp* *cresc.* *pizz. poco sf* *f* *ff* arco

# 6. Scene

**Allegro moderato**

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

- Flute:** Treble clef, 6/8 time signature. Starts with a rest, then plays a melodic line starting on G4, marked *mf*.
- Oboe:** Treble clef, 6/8 time signature. Remains silent.
- Clarinet:** Treble clef, 6/8 time signature, marked *in A*. Starts with a rest, then plays a melodic line starting on G4, marked *mf*.
- Bassoon:** Bass clef, 6/8 time signature. Remains silent until the fifth measure, where it plays a short melodic phrase marked *mf*.
- Horn:** Treble clef, 6/8 time signature. Remains silent.
- Percussion:** Bass clef, 6/8 time signature. Remains silent.
- Chorus:** Treble clef, 6/8 time signature. Labeled **TENORS**. The vocal line is: "Car men! Sur tes pas nous nous pres-sons tous\_\_\_\_\_ Car".
- Piano:** Grand staff (treble and bass clefs), 6/8 time signature. Remains silent.
- Violin I:** Treble clef, 6/8 time signature. Remains silent until the fifth measure, where it plays a short melodic phrase marked *p*.
- Violin II:** Treble clef, 6/8 time signature. Remains silent until the fifth measure, where it plays a short melodic phrase marked *p*.
- Viola:** Alto clef, 6/8 time signature. Plays a continuous eighth-note accompaniment pattern, marked *mf*.
- Cello:** Bass clef, 6/8 time signature. Remains silent until the fifth measure, where it plays a short melodic phrase marked *mf*.
- Bass:** Bass clef, 6/8 time signature. Remains silent.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*cresc.*

*cresc.*

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

Andante moderato

12

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p* mais sonore et très expressif

*pp*

tille, au moins ré-ponds nous...

*f*

*p*

*f* pizz.

*p* arco

*f* *p* mais sonore et très expressif

*f* *p*

pizz.

*f* *mf*



29

Fl. *p* *p* *f*

Ob. *p* *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *f*

Perc. *pp* *f*

Chorus  
hême Il n'a ja - mais, ja-mais con-nu le loi Si tu ne m'ai - mes pas je t'ai - me Si je t'ai-me, prends garde à

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *arco* *pp* *f*



35

Fl. *ff*

Ob. *ff mf*

Cl. *ff*

Bsn. *ff mf*

Hn. *ff mf*

Perc. *ff* E → C  
A → G

Chorus  
toi! \_\_\_\_\_

Pno. *ff mf*

Vln. I *ff f espr.*

Vln. II *ff f espr.*

Vla. *ff f espr.*

Cello *ff f espr.*

Bass *ff mf*

40

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *dim.* *p*

Hn. *p*

Perc.

Pno. *pp*

Vln. I *dim.* *p* *sf* *p*

Vln. II *dim.* *p* *sf* *p*

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

Cello *dim.* *p* *dim.*

Bass *dim.* *p* *pizz.*

Detailed description: This page of a musical score covers measures 40 through 45. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Flute part begins with a melodic line in measure 40, marked *mf*, and then moves to a more active, rhythmic pattern in measure 41, marked *p*. The Oboe and Clarinet parts have similar melodic lines, with the Clarinet marked *mf* and *p*. The Bassoon part starts with a *dim.* marking in measure 40 and then moves to *p*. The Horn part has a steady melodic line marked *p*. The Piano part features a complex accompaniment with chords and moving lines, marked *pp*. The Violin I and II parts have melodic lines with *dim.* markings in measure 40 and *p* markings in measure 41, followed by *sf* and *p* markings in measure 42. The Viola and Cello parts have melodic lines with *dim.* markings in measure 40 and *p* markings in measure 41, followed by *dim.* markings in measure 42. The Bass part has a melodic line with *dim.* markings in measure 40 and *p* markings in measure 41, followed by *pizz.* markings in measure 42.



## 7. Duet

**Andantino quasi allegretto**

Flute *pp*

Oboe

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

Bassoon *pp*

Horn *pp*

Percussion

Micaëla

Don José

Piano

Violin I *p*

Violin II *p*

Viola *p*

Cello *pp* *p*

Bass

J'ap - por - te de sa part, fi - dè - le mes - sa -

Par - le moi de ma mè - re Par - le moi de ma mè - re

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Mic.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

gè - re, cet-te let - tre Et puis un peu d'ar-gent pour a jou-ter à vo-tre trai-te - ment\_\_\_ Et

U-ne let-tre?

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

Detailed description: This page of a musical score, numbered 157, contains a vocal line and a string ensemble. The vocal line features two parts: 'Mic.' and 'José'. The 'Mic.' part has lyrics in French: 'gè - re, cet-te let - tre Et puis un peu d'ar-gent pour a jou-ter à vo-tre trai-te - ment\_\_\_ Et'. The 'José' part has the lyrics 'U-ne let-tre?'. The string ensemble includes Violin I, Violin II, Viola, Cello, and Bass. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, and Horn. The piano part is also present but mostly silent. The score is in a key with two flats and a 3/4 time signature. The vocal lines are in treble clef, while the string parts are in their respective clefs. Dynamics include *pp* (pianissimo) and *p* (piano). The page number '7' is written above the first measure of the woodwind staves.

suivez

a tempo

13

Fl. *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *<>*

Mic. puis... Et puis — vrai-ment je n'o - se Et puis, et puis en-core une au-tre cho-se

José Et puis?

Pno.

Vln. I *p* *p*

Vln. II *p*

Vla. *p* *p*

Cello *p* *p*

Bass *p*

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Mic.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

qui vaut mieux que l'ar - gent — Et qui pour un bon fils — au - ra sans dou-te plus de prix —

Cette au-tre

*pp*

*pp*

*espr.*

*p*

*p*

*pizz.*

*arco*

*p espr.*

*pizz.*

Detailed description: This is a page of a musical score, page 19. It features a vocal line for a character named José and an orchestral accompaniment. The vocal line is in French and includes the lyrics: "qui vaut mieux que l'ar - gent — Et qui pour un bon fils — au - ra sans dou-te plus de prix —". The orchestral parts include Flute, Oboe, Clarinet, Bassoon, Horn, Piano, Violin I and II, Viola, Cello, and Bass. The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal line is marked with a piano (*pp*) dynamic. The orchestral parts include various dynamics such as *pp*, *espr.*, *p*, *pizz.*, and *arco*. The page number 19 is written at the top left of the score.

25

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Mic. Oui, je par-le - rai \_\_\_\_\_ Ce que l'on m'a don - né \_\_\_\_\_ Je vous le don-ne

José cho - se, quelle est el - le? Par-le donc

Pno.

Vln. I *poco cresc.* *p* *p* *pp* pizz.

Vln. II *poco cresc.* *p* *p* *pp* pizz.

Vla. *poco cresc.* *p* *p* *pp* pizz.

Cello *poco cresc.* *p* *p* *pp* pizz. arco

Bass *p* *pp*



a tempo

Un peu plus lent

32

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

Ob. *p* *sf* *p* *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Mic. rai... Vo-tre mère a-vec moi sor-tait de la cha

Pno.

Vln. I arco *p* *sf* *p* *pp*

Vln. II arco *p* *sf* *p* *pp*

Vla. arco *p* *sf* *p* *pp*

Cello arco *p* *sf* *p* *pp*

Bass arco *p* *sf* *p*

Allegretto moderato

39

Fl.

Ob.

Cl.

Bsn.

Hn.

Mic.

pel - le et c'est a - lor qu'en m'em-bras - sant Tu vas, m'a t-el-le dit, t'en al - ler à la vil - le La

Pno.

*p*

Vln. I

pizz.

*pp*

Vln. II

pizz.

*pp*

Vla.

pizz.

*pp*

Cello

Bass

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Mic.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

rou-te n'est pas lon - gue, u - ne fois à Se - vil - le Tu cher-che-ras mon fils, mon Jo - sé, mon en - fant Tu

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

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

*pp* *p* *pizz.* *p* *pizz.* *p* *arco* *sf*

*pp* *p* *p* *p* *p* *p* *arco* *sf*

*pp* *p* *p* *p* *p* *p* *sf*

*pp* *p* *p* *p* *p* *p* *sf*

Même mouv't

54

Fl. *pp*

Ob. *aussi p que possible*

Cl. *pp*

Bsn. *aussi p que possible*

Hn. *pp*

Mic. cher-che-ras mon fils, mon Jo - sé, mon en - fant Et tu lui di-ras que sa mè - re son-ge

Pno. *pp*

Vln. I *p dim.* *p < sf >* *pp*

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

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

Cello *p dim.* *p < sf >* *pp*

Bass *p dim.* *pp* *pizz.*

60

Fl.

Ob.

Cl.

Bsn.

Hn.

Mic.

nuit et jour à l'ab - sent Qu'el - le re-grette et qu'elle es - pè - re, qu'el - le par

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

64

Fl.

Ob.

Cl.

Bsn.

Hn.

Mic.

donne et qu'elle at - tend Tout ce - la, n'est-ce pas, mi-gnon - ne de ma

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

68

Fl.

Ob.

Cl.

Bsn.

Hn.

Mic.

part, tu le lui di - ras Et ce bai-ser que je te don - ne de ma

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*sf*

*p*

*sf*

*p*

*sf*

*sf*

*sf*

*sf*

*sf*

a tempo un poco animato

72

Fl. *p*

Ob.

Cl. *p* *moins p*

Bsn.

Hn. *pp*

Mic. *port.*  
part tu le lui ren - dras Un bai-ser pour son fils

José  
Un bai-ser de ma mè - re Un bai-ser de ma

Pno. 3

Vln. I *ppp* *pp* 3 3 3 3 3 3

Vln. II *ppp* *pp* 3 3 3 3 3 3

Vla. *ppp* *pp* 3 3 3 3 3 3

Cello *ppp* *pp* *sf*

Bass *ppp*



76 **cédez** **a tempo**

Fl. *moins p*

Ob.

Cl. *cresc.*

Bsn. *cresc.*

Hn.

Mic. Un bai-ser pour son fils Jo-sé, je vous le rends com-me je l'ai pro-mis—

José 8 mè-re

Pno.

Vln. I *p espr. cresc.*

Vln. II *p espr. cresc.*

Vla. *p espr. cresc.*

Cello *p espr. arco cresc.*

Bass *p cresc.*

Allegro moderato

81

Fl.

Ob.

Cl.

Bsn.

Hn.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*f* *dim molto* *pp*

Ma mè - re je la vois, oui, je re - vois mon vil - la - ge Ô sou - ve -

87

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *moins p*

Mic. Sa mère, il la re - voit, il re -

José nirs d'au-tre - fois, doux sou-ve - nirs du pa - ys! Doux sou-ve-nirs du pa-ys,

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass *pizz.* *pp*



98

Fl. *cresc.* *f*

Ob. *p cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *p* *f*

Mic. ys! Vous rem plis-sez son coeur du force et de cou - ra - ge Ô sou-ve-nirs ché

José sez mon coeur du force et de cou - ra - ge Ô sou-ve-nirs ché

Pno. *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Bass *cresc.* *f*

103 *rit.* *Un peu plus lent*

Fl. *mf* *f*

Ob. *mf* *sfp*

Cl. *mf* *sfp*

Bsn. *mf* *p* *sfp*

Hn. *mf* *p* *p* *sfp*

Mic. ris! Sa mère, il la re-voit, il re-voit son vil - la - - ge\_\_

José ris! Ma mè-re je la vois, je re-vois mon vil - la - - ge\_\_

Pno.

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

Vln. II *mf* *p*

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

Cello *mf* *p*

Bass *mf* *p*



113

Fl.

Ob.

Cl.

Bsn.

Hn.

José

fend et ce bai-ser qu'el-le m'en-voi - e Ce bai-ser qu'el-le m'en-voi - e é-car-te le pé

Pno.

*p*

Vln. I

*f* *dim.*

Vln. II

*f* *dim.*

Vla.

*f* *dim.*

Cello

*f* *dim.*

Bass

*f* *dim.*

arco

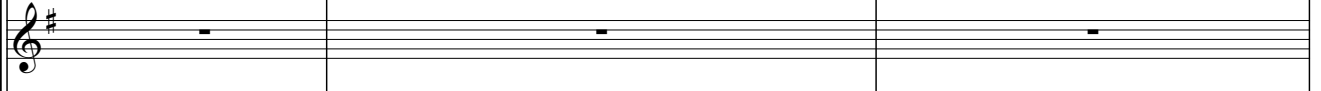


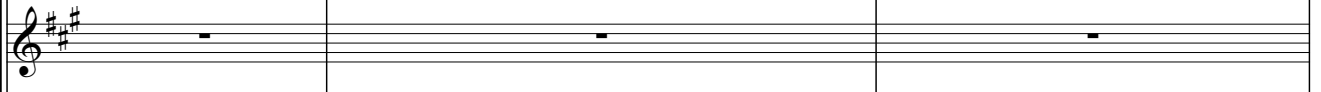
118 **suivez**

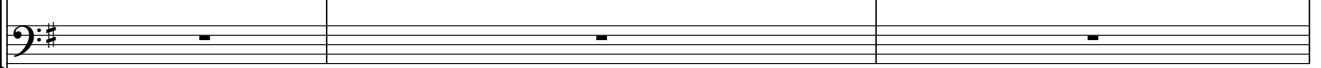
**senza rigore**

**a tempo**

Fl. 

Ob. 

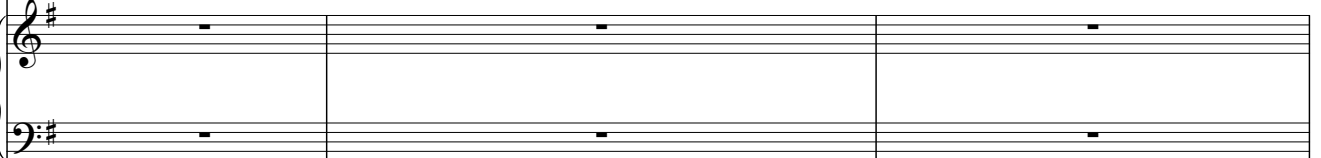
Cl. 

Bsn. 

Hn. 

Mic. 

José 

Pno. 

Vln. I 

Vln. II 

Vla. 

Cello 

Bass 

suivez

a tempo

121

Fl.

Ob.

Cl.

Bsn.

Hn.

Mic.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

rien! Par-lons de toi, la mes-sa - gè-re Tu vas re-tour-ner au pa - ys?\_

Oui, ce soir mê - me De

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

*pp* *p* *pizz.*

*pp* *p* *pizz.*

*pp* *p* *pizz.*

*p*

Même mouvt

126

Fl. *pp*

Ob. *aussi p que possible*

Cl. *espr. p pp*

Bsn. *aussi p que possible*

Hn. *pp*

Mic. main je ver-rai\_ vo-tre mè - re

José *3* Tu la ver-ras! Eh bien! Tu lui di-ras\_ Que son fils l'aime et la vé-

Pno. *pp* *3 3 3 3*

Vln. I *arco p dim. f arco pp*

Vln. II *arco p dim. f arco pp*

Vla. *arco p dim. f arco pp*

Cello *arco p dim. f arco pp*

Bass *arco f pizz. pp*

131

Fl.

Ob.

Cl.

Bsn.

Hn.

José  
nè - re et qu'il se re-pent au-jour-d'hui Il veut que là - bas sa

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

135

Fl.

Ob.

Cl.

Bsn.

Hn.

José

mère soit conten - te de lui. Tout ce - la, n'est-ce pas, mi-

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

139

Fl.

Ob.

Cl.

Bsn.

Hn.

José

gnon - ne de ma part, tu le lui di - ras Et ce bai-ser que je te

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

a tempo un poco ritenuto

rall.

143

Fl. *sf* *pp*

Ob. *sf* *pp*

Cl. *sf* *pp*

Bsn. *sf*

Hn. *pp*

Mic. *Oui, je vous le pro - mets de la part de son fils Jo-sé je le ren*

José *port.*  
*don - ne de ma part tu le lui ren - dras*

Pno. *3*

Vln. I *sf* *ppp* *pp* *pizz.* *arco*

Vln. II *sf* *ppp* *pp* *pizz.* *arco*

Vla. *ppp* *pp* *pizz.* *arco*

Cello *sf* *ppp* *pp* *pizz.*

Bass *ppp* *pp*

Allegro moderato

148

Fl.

Ob.

Cl.

Bsn.

Hn.

Mic.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

drai com - me je l'ai pro - mis

Ma mè - re je la vois, oui, je re - vois mon vil - la - ge Ô sou - ve -

*pp*

*pp*

*pp*

*pp*

*arco*

*p*

*p*



153

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *moins p*

Mic. Sa mère, il la re - voit, il re -

José nirs d'au-tre - fois, doux sou-ve - nirs du pa - ys! Doux sou-ve-nirs du pa-ys, -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass *pizz.* *pp*



164

Fl. *cresc.* *f*

Ob. *p cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *p* *f*

Mic. ys! Vous rem plis-sez son coeur du force et de cou - ra - ge Ô sou-ve-nirs ché

José sez mon coeur du force et de cou - ra - ge Ô sou-ve-nirs ché

Pno. *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Bass *cresc.* *f*

169

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *pp* 3 3 3 3 3 3

Hn. *mf* *p* *pp* 3 3 3 3 3 3

Mic. ris! Sa mère, il la re-voit, il re-voit son vil - la - ge Il te re - voit, — ô mon vil - la - ge! Doux sou-ve-

José ris! Ma mè-re je la vois, je re-vois mon vil - la - ge Je te re - voit, — ô mon vil - la - ge! Doux sou-ve-

Pno. *ppp*

Vln. I *mf* *p* *pp* 3 3

Vln. II *mf* *p*

Vla. *mf* *p* *pp* 3 3

Cello *mf* *p*

Bass *mf* *p* *pp*

175

Fl.

Ob.

Cl.

Bsn.

Hn.

Mic.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

nirs, sou-ve-nirs du pa - ys! — Vous rem-plis - sez son coeur de cou - ra - ge, ô sou-ve - nirs, ô sou-ve-nirs ché

nirs, sou-ve-nirs du pa - ys! — Vous rem-plis - sez mon coeur de cou - ra - ge, ô sou-ve - nirs, ô sou-ve-nirs ché

180

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Mic. ris! Ô sou-ve-nirs ché - ris! Il re-voit son vil - la - - ge Vous lui ren-

José ris! Je re-vois mon vil - la - - ge Ô sou-ve-nirs ché - ris! Vous lui ren-

Pno.

Vln. I *pp* pizz. arco pizz.

Vln. II *pp* pizz. arco pizz.

Vla. *pp* pizz. arco pizz.

Cello *pp* pizz. arco pizz.

Bass *pp* pizz.

185 **rit.** **a tempo**

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp* *pp*

Hn. *ppp* *pp*

Mic.  
drez tout son cou - ra - ge, ô sou-ve - nirs du pa - ys!

José  
drez tout son cou - ra - ge, ô sou-ve - nirs du pa - ys!

Pno. *ppp*

Vln. I arco *pp*

Vln. II

Vla. arco 3 3 3

Cello

Bass *pp*

190

Fl. *smorz.*

Ob. *smorz.*

Cl. *smorz.*

Bsn. *smorz.*

Hn. *smorz.*

Pno.

Vln. I *pp smorz.* pizz. *ppp*

Vln. II arco pizz. *ppp*

Vla. *ppp*

Cello

Bass

Detailed description: This page of a musical score covers measures 190 to 194. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) plays a melodic line with a *smorz.* (ritardando) marking. The strings (Violin I, Violin II, Viola, Cello, Bass) provide accompaniment, with Violin I and II playing a rhythmic pattern of eighth notes. The Viola part features triplet markings. The Piano part is silent. Dynamic markings include *pp smorz.* for Violin I, *ppp* for Violin I, Violin II, and Viola, and *pizz.* for Violin I and Violin II.



# 8. Chorus

**Allegro vivo**

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

- Flute:** Treble clef, 3/4 time, key signature of two sharps (F# and C#). The staff contains whole rests throughout the section.
- Oboe:** Treble clef, 3/4 time, key signature of two sharps. The staff contains whole rests throughout the section.
- Clarinet:** Treble clef, 3/4 time, key signature of two sharps. The part is marked "in A". It begins with whole rests and then enters in the fifth measure with a series of eighth notes, marked *f*.
- Bassoon:** Bass clef, 3/4 time, key signature of two sharps. It begins with whole rests and then enters in the fifth measure with a series of eighth notes, marked *f*.
- Horn:** Treble clef, 3/4 time, key signature of two sharps. It begins with whole rests and then enters in the eighth measure with a short melodic phrase, marked *f*.
- Percussion:** Bass clef, 3/4 time, key signature of two sharps. The staff contains whole rests throughout the section.
- Piano:** Grand staff (treble and bass clefs), 3/4 time, key signature of two sharps. The staff contains whole rests throughout the section.
- Violin I:** Treble clef, 3/4 time, key signature of two sharps. It begins with a series of dotted quarter notes, marked *f*, and then has whole rests for the remainder of the section.
- Violin II:** Treble clef, 3/4 time, key signature of two sharps. It begins with a series of dotted quarter notes, marked *f*, and then has whole rests for the remainder of the section.
- Viola:** Alto clef, 3/4 time, key signature of two sharps. It begins with whole rests and then enters in the eighth measure with a series of eighth notes, marked *f*.
- Cello:** Bass clef, 3/4 time, key signature of two sharps. It begins with whole rests and then enters in the fifth measure with a series of eighth notes, marked *f*.
- Bass:** Bass clef, 3/4 time, key signature of two sharps. It begins with whole rests and then enters in the fifth measure with a series of eighth notes, marked *f*.

9

Fl. *f* *ff*

Ob. *f* *cresc.*

Cl. *cresc.* *ff*

Bsn. *cresc.*

Hn.

Perc. **Timp** *pp* *cresc.*

Pno.

Vln. I *f* *cresc.* *ff* *tr*

Vln. II *cresc.* *ff* *tr*

Vla. *cresc.* *ff* *tr*

Cello *cresc.* *ff* *tr*

Bass *f*

Detailed description: This page of a musical score, numbered 194, contains measures 9 through 14. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Percussion (Perc.) part features a Timpani (Timp) instrument. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score shows a dynamic build-up from measure 9 to 14. Measures 9-11 are mostly rests for the woodwinds, with the strings playing a rhythmic pattern. In measure 12, the woodwinds enter with a *f* dynamic and a *cresc.* marking. By measure 14, the woodwinds reach a *ff* dynamic, and the strings also reach *ff*. The percussion part has a *pp* dynamic and a *cresc.* marking, with a Timpani roll indicated by a **Timp** marking and a trill-like symbol. The strings have a *tr* marking in measure 14, indicating a trill or tremolo effect.

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*ff*

*f*

*ff*

*f*

*ff*

*tr*

*tr*

*tr*

*tr*

*tr*

*ff*

**CIGARETTE GIRLS (sopranos)**

Au se-cours! Au se-cours! N'en-ten-dez vous

*ff*

Detailed description: This page of a musical score, numbered 195, contains measures 16 through 20. The score is for a full orchestra and a chorus. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and Percussion are active in measures 16-18. The strings (Violins I and II, Viola, Cello, Bass) play a tremolo accompaniment with trills in measures 16-18. The Piano provides harmonic support in measures 16-18. The Chorus enters in measure 19 with the lyrics "Au se-cours! Au se-cours! N'en-ten-dez vous". The score is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics include *ff* (fortissimo) and *f* (forte).

22

Fl. *to Picc.*

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

pas?\_\_\_ C'est la Car-men-ci-

(altos)

Au se-cours! Au se-cours! Mes-sieurs les sol - dats!\_\_\_

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pp*

*pp*

*pp*

28

Picc. *pp* *cresc.* *p cresc.*

Ob. *pp* *cresc.*

Cl. *pp* *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc.

Chorus  
 ta! C'est la Car-men-ci - ta! C'est el - le!  
 Non, non, ce n'est pas el - le! Non, non, ce n'est pas el - le! Pas du

Pno. *p cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *p cresc.*

35

Picc. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc.

Chorus  
Si fait, si fait, c'est el-le! Elle a por - té les pre-miers coups... Ne les é-cou-tez pas! Mon -  
tout! Ne les é-cou-tez pas! É - cou-tez nous, mon

Pno. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Bass *f* *ff*

41

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

sieur, é-cou-tez nous! É - cou-tez nous! É - cou-tez nous! É - cou-tez nous! É - cou-tez

sieur! é-cou-tez nous! É-cou-tez nous! É-cou-tez nous! É-cou-tez nous!

*f*

46

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

nous! É-cou-tez nous, mon-sieur! Mon-sieur, é - cou - tez nous!

É-cou-tez nous, mon-sieur! Mon-sieur, é - cou - tez nous!

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pp*

*pp*

*pp*

*pp*

Detailed description: This page of a musical score, numbered 200 and starting at measure 46, features a variety of instruments and a chorus. The woodwind section includes Piccolo, Oboe, Clarinet, Bassoon, and Horn. The percussion part has a rhythmic pattern. The chorus consists of two vocal lines with French lyrics. The piano accompaniment is in the right and left hands. The string section includes Violin I, Violin II, Viola, Cello, and Bass. Dynamics markings of *pp* (pianissimo) are present for the strings in measures 50 and 51. The score is in a key with three sharps (F#, C#, G#) and a common time signature.



52

Picc. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Perc.

Chorus **ALTOS**

La Man-ue-li-ta di-sait et ré-pé tait à voix hau - te Qu'elle a-chè-te-rait sans fau - te un â-ne qui lui plai

Pno. *mf*

Vln. I *mf* pizz. *f*

Vln. II *mf* pizz. *f*

Vla. *mf* *f*

Cello *mf* pizz. *f*

Bass *mf* pizz. *f*

59

Picc. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f* *mf*

Perc. *f*

Chorus **SOPRANOS**  
 sait \_\_\_\_\_ A-lors la Car-men-ci - ta rail-leuse à son or - di - nai - re, dit "Un â-ne pour-quoi fai - re?"

Pno. *f* *mf*

Vln. I arco *pp* arco *mf* pizz.

Vln. II *pp* arco *mf* pizz.

Vla. *pp* *mf* pizz.

Cello *pp* *mf* pizz.

Bass *mf*

66

Picc. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *f*

Bsn. *f* *p* mais bien marqué *f*

Hn. *f* *f*

Perc. *f* *f*

Chorus **ALTOS**  
 Un ba-lai te suf fi - ra" \_\_\_\_\_ Man-ue-li-ta ri-pos - ta \_\_\_\_\_ et dit à sa ca-ma - ra - de \_\_\_\_\_

Pno. *f* *f*

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

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

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

Cello *f* arco *p* arco *f*

Bass *f* *p* arco *f*

72

Picc. *p* *f* *p cresc. molto*

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

Cl. *f* *p cresc. molto*

Bsn. *p* *f* *p cresc. molto*

Hn. *f* *p cresc. molto*

Perc. *f*

Chorus **SOPRANOS**  
 "Pour cer-tai-ne pro-me - na - de, mon â - ne te ser-vi - ra \_\_\_\_\_ Et ce jour la tu pour - ras a bon

Pno. *f* *p cresc. molto*

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

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

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

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

Bass *pizz.* *arco* *p* *f* *p cresc. molto*

78

Picc. *f*

Ob. *f ff*

Cl. *f*

Bsn. *f ff*

Hn. *f ff*

Perc.

Chorus **TUTTI**  
 droit fai - re la fiè - re, deux la-quais sui-vront de - riè - re t'é-mou chant à tour de bras" La des-sus

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

84

Picc. *ff*

Ob.

Cl. *ff*

Bsn.

Hn.

Perc. *ff*

Chorus  
 tou - tes les deux se sont pri - ses aux che - veux Tou-tes les deux, tou-tes les deux—

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

90

Picc. *to Flute* *p*

Ob.

Cl.

Bsn. *p*

Hn. *p*

Perc.

Zun.

Chorus  
se sonts pri-ses aux che-veux

Au dia - ble tout ce ba-var - da - ge!

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

97

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Zun.

Au dia - ble tout ce ba-var - da - ge! Pre-nez, Jo - sé, deux hom-mes a-vecvous et voy-

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pizz.

pizz.

pizz.

pizz.



105

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Zun.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p legg.*

*pp legg.*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

ez là de - dans qui cau - se ce ta - pa - - ge

C'est la Car-men-ci - ta! \_\_\_\_\_

Non,

arco

*pp* arco

*pp* arco

*pp* arco

*pp*

*pp*

*pp*

113

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*pp cresc.*

*pp cresc.*

C'est la Car-men-ci - ta!\_\_\_\_\_ Si fait, si fait, c'est

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

*pp cresc.*

*pp cresc.*

*pp cresc.*

*pp cresc.*

*pp cresc.*

*pp cresc.*

119

Fl. *mf cresc.* *f* to Picc.

Ob. *f*

Cl. *p cresc.* *f*

Bsn. *f*

Hn. *p cresc.* *f*

Perc.

Zun. Ho-là! É - loi-gnez moi tou-tes ces fem-mes

Chorus el-le! Elle a por-té les pre-miers coups\_

Pas du tout!

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

126

Picc. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc.

Zun. *f* *ff*

Chorus  
là! \_\_\_\_\_  
Mon-sieur!\_ Mon-sieur!\_ Ne les é-cou-tez pas! Mon-sieur, é-cou-tez  
Mon-sieur!\_ Mon-sieur!\_ Ne les é-cou-tez pas! Mon-sieur, é-cou-tez

Pno. *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Bass *f* *ff*

133

Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Perc. 

Chorus  
 nous! É-cou-tez nous! É-cou-tez nous! É-cou-tez nous! É-cou-teznous! É-cou-tez nous, Mon  
 nous! É-cou-tez nous! É-cou-tez nous! É-cou-tez nous! É-cou-teznous, é-cou-tez nous, Mon-sieur!

Pno. 

Vln. I 

Vln. II 

Vla. 

Cello 

Bass 

139

Picc. *f*

Ob. *f*

Cl. *pp* *f*

Bsn. *pp*

Hn. *pp* *f*

Perc.

Chorus  
sieur! Mon-sieur, é - cou - tez nous! C'est la Car-men-ci - ta qui por-ta les pre-miers coups...  
Mon-sieur, é - cou - tez nous!

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *pp*

146

Picc. *f* *pp cresc. molto*

Ob. *f* *pp cresc. molto*

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

Bsn. *pp cresc. molto*

Hn. *pp* *f* *pp cresc. molto*

Perc. *pp cresc. molto*

Chorus  
 La Car-men-ci- ta!  
 C'est la Man-ue-li- ta qui por-ta les pre- miers coups — La Man-ue-li- ta!

Pno. *pp cresc. molto*

Vln. I *pp cresc. molto*

Vln. II *pp cresc. molto*

Vla. *pp cresc. molto*

Cello *pp cresc. molto*

Bass *pp cresc. molto*

152

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

La Car-men-ci ta! Sil\_\_\_ Sil\_\_\_ Sil\_\_\_ Si! Si! Si!

La Man-ue-li-ta! Non!\_\_\_ Non!\_\_\_ Non!\_\_\_ Non! Non!

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass



158

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Chorus

Sil Elle a por-té les pre - miers coups Elle a por-té les pre - miers coups C'est la Car-men-ci

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

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

167

Picc. *to Flute*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc.

Chorus  
ta! C'est la Car-men - ci - ta! Car-men - ci - ta!  
C'est la Man-ue-li - ta! Man - ue - li - ta! Man-ue - li - ta!

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

175

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

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

Detailed description: This page of a musical score covers measures 175 to 182. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The Flute (Fl.) part begins in measure 175 with a melodic line. The Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts provide harmonic support. The Horn (Hn.) part has a few notes in measures 175 and 182. The Percussion (Perc.) part features a rhythmic pattern of chords, with dynamics marked *p cresc.* and *ff*. The Piano (Pno.) part consists of chords in the right hand and a bass line in the left hand. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines. The Viola (Vla.) part has a melodic line. The Cello and Bass parts have a bass line. The score is written in a clear, professional style with standard musical notation.

184

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *p cresc.* *ff* *p cresc.* *ff* C# → B

Pno.

Vln. I *espr.* *dim.* *p*

Vln. II *espr.* *dim.* *p*

Vla. *dim.* *p*

Cello *dim.* *p*

Bass *pizz.* *p*

Detailed description: This page of a musical score covers measures 184 to 192. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) plays a melodic line with slurs and accents, starting at measure 184 and ending at measure 192 with a *p* dynamic. The percussion part features a rhythmic pattern of eighth notes, with dynamics ranging from *p cresc.* to *ff*, and a pitch change from C# to B indicated at measure 191. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The string section (Violins I and II, Viola, Cello, Bass) provides harmonic support, with Violins I and II playing a melodic line that includes *espr.* (espressivo) and *dim.* (diminuendo) markings, and the Bass playing a steady eighth-note bass line with *pizz.* (pizzicato) markings.

193

This musical score page contains measures 193 through 198. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwinds and strings play melodic lines with various articulations and dynamics, while the piano part is silent. The percussion part is also silent. The score is written in a standard orchestral format with a grand staff for the piano and individual staves for the other instruments.

202

This musical score page contains measures 202 through 207. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 202-203: *dim.*; Measures 204-205: *pp*.
- Oboe (Ob.):** Measures 202-203: *dim.*; Measures 204-205: *pp*.
- Clarinet (Cl.):** Measures 202-203: *dim.*; Measures 204-205: *pp*.
- Bassoon (Bsn.):** Measures 202-203: *dim.*; Measures 204-205: *pp*.
- Horn (Hn.):** Measures 202-203: *dim.*; Measures 204-205: *pp*.
- Percussion (Perc.):** Rests throughout.
- Piano (Pno.):** Rests throughout.
- Violin I (Vln. I):** Measures 202-203: *dim.*; Measures 204-205: *pp*, *pizz.*
- Violin II (Vln. II):** Measures 202-203: *dim.*; Measures 204-205: *pp*, *pizz.*
- Viola (Vla.):** Measures 202-203: *dim.*; Measures 204-205: *pp*, *pizz.*
- Cello:** Measures 202-203: *dim.*; Measures 204-205: *pp*, *pizz.*
- Bass:** Measures 202-203: *dim.*; Measures 204-205: *pp*, *pizz.*

210

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Perc.

Pno.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Cello *ppp*

Bass *ppp*

Detailed description: This page of a musical score covers measures 210 through 217. The key signature is three sharps (F#, C#, G#). The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Cello, Bass) all play a melodic line starting in measure 210. The piano part is silent. The dynamic marking *ppp* (pianissimo) is indicated for the woodwinds and strings. The score is written in a standard orchestral layout with staves for each instrument.

## 9. Song and Melodrama

**Allegretto molto moderato**

Flute

Oboe

Clarinet *in A*

Bassoon

Horn

Percussion

Carmen

Tra - la - la - la - la - la - la - la Cou-pe moi, brû-le moi, je ne te di-rai rien — Tra - la - la - la - la - la -

Piano

Violin I

Violin II

Viola

Cello

Bass

*pp*

*pp*

*pp*

pizz.

*pp*

pizz.

*pp*



7

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

la Je bra-ve tout le feu, le feu et le ciel mê - me\_\_\_\_\_ Tra - la-la-la-la-la

*pizz.*

*pizz.*

14

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.  
la Mon se-cret, je le garde et je le gar-de bien\_\_\_ Tra - la-la la-la-la-la - la J'en aime un autre et meurs en di-sant que je

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

20

Fl. *ff* **Allegro**

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. **Timp** *f*

Car. *f*  
l'aime\_\_\_\_\_

Chorus *f*  
En pri-son!\_\_\_\_\_

Pno. *ff*

Vln. I *arco* *ff*

Vln. II *ff*

Vla. *arco* *ff*

Cello *arco* *ff*

Bass *arco* *ff*

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*moins f*

*mf*

*p*

*mf*

*p dim. molto*

*pp*

En pri-son!

*moins f*

*mf*

*p*

*moins f*

*mf*

*p*

*moins f*

*mf*

*p*



41

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

la - la-la-la-la-la - la - la-la-la-la-la - la - la-la-la-la-la - la-la-la-la-la-la - la-la-la-la - la-la - la\_\_\_\_\_

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*ppp*

*ppp*

*pp*

*ppp*

*pizz.*

*ppp*

48

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 48 through 53. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Flute and Horn parts are the most active, each playing a melodic line of six dotted half notes, one per measure, with a slur over the entire phrase. The Flute part is in the treble clef, and the Horn part is in the treble clef with a key signature of two flats. The Violin I part features a rhythmic pattern of eighth notes with a slash through the stem, while the Violin II part plays a series of half notes with a slur. The Viola part has a rhythmic pattern of quarter notes with a slash through the stem. The Oboe, Clarinet, Bassoon, Percussion, Piano, Cello, and Bass parts are mostly silent, indicated by rests.

54

VI-

Fl. *pp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn.

Perc.

Pno.

Vln. I *pizz.* *pp*

Vln. II *pizz.* *pp*

Vla. *arco* *pp*

Cello (if playing cut) *arco* (pizz.) *pp*

Bass



61

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pp*

arco

Detailed description: This page of a musical score covers measures 61 through 67. The Flute (Fl.) part begins in measure 61 with a rhythmic pattern of eighth notes and sixteenth notes, continuing through measure 64. In measure 65, the Clarinet (Cl.) and Bassoon (Bsn.) enter with a *pp* (pianissimo) dynamic, playing a melodic line with a long slur. The Violin I (Vln. I) part has a rest in measure 61, then plays a series of eighth notes with a fermata in measure 65, followed by a phrase marked *arco* in measure 66. The Violin II (Vln. II) part plays a steady eighth-note accompaniment. The Viola (Vla.) part has a melodic line with a slur in measures 61-64. The Cello part plays a steady eighth-note accompaniment. The Oboe (Ob.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), and Bass part are all at rest throughout the entire passage.

68

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pizz.

*pp*

*pp*

*pp*

*pp*



81

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla. *arco* *ppp*

Cello

Bass

Detailed description: This page of a musical score covers measures 81 through 87. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass section (Horn) are currently silent, indicated by rests. The Percussion and Piano parts are also silent. The string section is active: Violin I and Violin II play a melodic line with a slur and fermata, featuring a key signature change from one flat to one sharp. Viola plays a similar melodic line, marked *arco* and *ppp*. Cello and Bass provide a rhythmic accompaniment with eighth-note patterns. The piano part is silent.

88

Fl. *ppp*

Ob.

Cl. *ppp*

Bsn.

Hn.

Perc.

Pno.

Vln. I *pizz.*  
*smorz.*

Vln. II *pizz.*  
*smorz.*

Vla. *pizz.*  
*smorz.*

Cello *pizz.*  
*smorz.*

Bass

# 10. Seguedilla

**Allegretto**

**Flute**  
*p* *pp*

**Oboe**

**Clarinet**  
*in A*

**Bassoon**

**Horn**

**Percussion**

**Piano**

**Violin I**  
*pp* *ppp* *aussi pp que possible*

**Violin II**  
*pp* *ppp* *aussi pp que possible*

**Viola**  
*pp* *ppp* *aussi pp que possible*

**Cello**  
*pp* *ppp* *pizz.* *aussi pp que possible*

**Bass**

11

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Près des rem - parts de Se - vil - le, chez mon a -

18

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

mi Li - lias Pas - tia J' i - rai dan - ser la se - gue - dille et boi - re du man - za -



25

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Car.  
 nil - la \_\_\_\_\_ J'i-rai chez mon a-mi Li-lias Pas - tia \_\_\_\_\_

Pno.

Vln. I

Vln. II

Vla.

Cello *arco* *pizz.*

Bass *pizz.* *ppp*

32

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*ppp*

arco

pizz.

Oui, mais tou-te seule on s'en-nui - e

39

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.  
et\_ les vrais plai-sirs sont à deux\_ Donc, pour me te-nir com-pa-gni e j'em -mè-ne -rai mon a-mou - reux

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 39 to 44. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line (Car.) is the primary focus, with lyrics in French. The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. Measures 39-40 show the vocal line with lyrics. Measures 41-44 continue the vocal line with a final note in measure 44. The instrumental parts are mostly rests, with some rhythmic accompaniment in the strings (Vln. I, Vln. II, Vla., Cello) starting in measure 41.

45

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

Ob.

Cl.

Bsn.

Hn.

Car. — Mon a-mou reux, il est au dia - ble J l'ai mis à la por-te

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

hier Mon\_pau-vre coeur très con-so - la - ble Mon\_coeur est li - bre com - me

arco

Detailed description: This is a page of a musical score, page 52. It features a vocal line with lyrics and an instrumental ensemble. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Clarinet (Car.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line has the lyrics: "hier Mon\_pau-vre coeur très con-so - la - ble Mon\_coeur est li - bre com - me". The instrumental parts include a piano accompaniment and a string section (Violins I and II, Viola, Cello, Bass). The Cello part is marked "arco" and features a long, sustained note. The score is written in a key signature of one sharp (F#) and a common time signature (C).

60 rall. **suivez**

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pizz.*

l'air J'ai des ga-lants à la dou-zai - ne mais ils ne sont pas à mon-gré Voi-ci la fin de la se mai-ne Qui

67 **a tempo**

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Car. *3*  
veut m'ai-mer? Je l'ai-me - rai! Qui veut mon âme? Elle est à pren - dre Vous ar - ri -

Pno.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Cello *arco*

Bass

Detailed description: This page of a musical score covers measures 67 to 72. The tempo is marked 'a tempo'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Carillon (Car.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line (Car.) has the lyrics: 'veut m'ai-mer? Je l'ai-me - rai! Qui veut mon âme? Elle est à pren - dre Vous ar - ri -'. The Flute part starts with a piano (*p*) dynamic and features a melodic line with accents. The Clarinet part also has a piano (*p*) dynamic and a melodic line with accents. The Violin I, II, and Viola parts play a rhythmic pattern marked 'pizz.' (pizzicato). The Cello part plays a sustained bass line marked 'arco' (arco). The Piano part is mostly silent, with some notes in the bass clef. The Bass part is also mostly silent.

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*ppp*

*ppp*

vez... au bon mo - ment... Je n'ai guè - re le temps d'at - ten - dre car a - vec mon nou - vel a - mant

arco  
moins *p*

arco  
moins *p*

arco  
moins *p*

pizz.



81

Fl. *ppp*

Ob.

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Car. Près des rem - parts de Se - vil - le, chez mon a - mi Li - lias

Pno.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Cello *moins p* *ppp*

Bass *p* *ppp*

*pizz.*

Detailed description: This page of a musical score covers measures 81 to 86. The key signature has two sharps (F# and C#), and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Clarinet (Car.) part features the vocal line with lyrics: "Près des rem - parts de Se - vil - le, chez mon a - mi Li - lias". The Clarinet part includes triplet markings (3) over the notes "a - mi" and "Li - lias". Dynamics are marked as *ppp* (pianissimo) for most instruments, with *moins p* (less piano) for the Cello and *p* (piano) for the Bass. The Cello part includes a *pizz.* (pizzicato) marking. The score is arranged in a standard orchestral layout with staves grouped by instrument family.

88

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*sempre ppp*

*pizz.*

*arco*

Pas - tia \_\_\_\_\_ Ji - rai dan - ser la se - gue - dille et boi - re du man - za - nil - la \_\_\_\_\_

*ppp*

96

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*f*

*f*

*f*

*f*

*f*

Oui, j'i-rai chez mon a-mi Li-lias Pas - tia!

*f*

*f*

*f*

*f*

arco

*f*

## 102 Moderato quasi recit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Je ne te par-le pas Je chan-te pour moi mê-me, je chan-te pour moi

Tais toi! Je t'a-vais dit de ne pas me par-ler

*f* *p*

*pp* *fp* *f* *p*

*fp* *f* *p*

*f* *p*

*f*

107 Un peu retenu

suivez

1er tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.  
mê-me et je pen - se, il n'est pas dé-fen-du de pen - ser Je pense à cer -

Pno.

Vln. I  
pizz. arco  
pp ppp

Vln. II  
pizz. arco  
pp ppp

Vla.  
pizz. arco  
pp ppp

Cello  
pizz. arco  
pp ppp

Bass  
pizz.  
p

Moderato

113

Fl. *pp*

Ob. *pp*

Cl. *ppp* *pp*

Bsn.

Hn.

Car. tain of-fi - cier Je pense à cer - tain of-fi - cier qui m'ai - me et qu'à mon

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp* arco

Bass *pp*

suivez

Andante

121

Fl. *pp*

Ob.

Cl. *pp*

Bsn.

Hn.

Car.  
tour, — oui qu'à mon tour — je pour-rai bien ai - mer Mon of - fi - cier n'et pas

José  
Car - men! —

Pno.

Vln. I *sfp*

Vln. II *sfp*

Vla. *sfp* *ppp*

Cello *sfp*

Bass *sfp*

127

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

un - ca - pi - tai - ne, pas même un lieu - te - nant il n'est que bri - ga - dier mais c'est as - sez



136

Moderato

Fl. *ppp*

Ob.

Cl.

Bsn.

Hn.

Car.  
pour u - ne Bo-hè-mien - ne et je dai - gne m'en con-ten - ter.

José  
Car-men, je suis comme un homme

Pno.

Vln. I *pizz.*  
*p*

Vln. II *fp*

Vla. *pizz.*  
*p*

Cello *pizz.*  
*pp*  
*p*

Bass *pizz.*  
*pp*  
*p*

142 **rall.** **a tempo**

Fl. *pp*

Ob. *mf*

Cl. *pp cresc.*

Bsn. *p cresc.*

Hn. *p* *mf*

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

Pno.

Vln. I *arco* *fp* *fp* *f* *pp cresc.*

Vln. II *fp* *fp* *f* *pp cresc.*

Vla. *arco* *fp* *f* *pp cresc.*

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

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

Tempo allegretto

147

Fl. *f* *pp* *ten.* *ten.*

Ob. *f* *pp*

Cl. *f* *ppp*

Bsn. *f* *pp*

Hn. *f* *pp*

Car. *f* Oui! nous dan - se -

José *f* t'ai-me\_ Car-men, Car-men, tu m'ai-me - ras? Chez Li-lias Pas - tia,

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*





169

Fl.

Ob.

Cl.

Bsn.

Hn.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*f*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Ji - rai dan - ser la se - gue - dille et boi - re du man - za - nil - la

175

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. **Timp**

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

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

*mf* *ff*

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

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

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

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

*mf* *ff*

B → E  
F# → A

Tra-la-la-la - la-la - la-la-la-la - la Tra-la - la-la-la-la-la-la - la la la la!

## 11. Finale

**Allegro vivo**

Flute

Oboe

Clarinet *in A*

Bassoon

Horn

Percussion

Piano

Violin I

Violin II

Viola

Cello *con sord.*  
*pp leggierissimo*

Bass

The musical score is written for a full orchestra. It consists of 11 staves. The top five staves are for woodwinds: Flute, Oboe, Clarinet (in A), and Bassoon. The sixth staff is for Horn. The seventh staff is for Percussion. The eighth and ninth staves are for Piano. The tenth and eleventh staves are for Violin I and Violin II. The twelfth staff is for Viola. The thirteenth and fourteenth staves are for Cello and Bass. The score is in 3/4 time and includes dynamic markings like 'pp leggierissimo' and 'con sord.'.



9

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Zun.

Voi - ci l'or - dre Par - tez et fai - tes bon-ne gar -

Pno.

Vln. I

Vln. II

Vla. *con sord.*  
*pp leggerissimo*

Cello

Bass

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Zun.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

de

con sord.

*pp* *leggierissimo*

Detailed description: This page of a musical score covers measures 16 through 22. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and Percussion are mostly silent, indicated by rests. The Trumpet (Zun.) part has a few notes in measure 16, with the word "de" written below. The Piano (Pno.) part is also silent. The string section (Violins I and II, Viola, Cello, Bass) is active. Violin II has a melodic line starting in measure 17, marked "con sord." and "*pp* *leggierissimo*". The Viola and Cello parts provide harmonic support with sustained chords and moving lines. The Bass part is mostly silent.

23

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

En che - min je te pous - se - rai Je te pous-se-

con sord.  
*pp leggerissimo*

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

rai, aus-si fort que je le pour-rai Lais-se toi ren-ver

36

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.  
ser Le res - - te me re - gar - - de

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 36 to 41. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Carillon (Car.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line (Car.) has lyrics: "ser Le res - - te me re - gar - - de". The instrumental parts for Vln. I, Vln. II, Vla., and Cello contain various musical notations including eighth notes, quarter notes, and trills (tr).



48 Allegretto quasi andantino

Fl. (picc. ready)

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.  
L'a-mour est en fant de Bo-hême Il n'a ja-mais, ja-mais con-nu de loi Si tu ne m'ai-mes pas je t'ai - me Si

Pno.

Vln. I *più pp*

Vln. II *più pp*

Vla. *più pp*

Cello *più pp*

Bass

55

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

je t'ai-me, prends garde à toi! — Si tu ne m'ai mes pas, si tu me n'ai-mes pas je t'ai - me

*pp*

*pp*



61

Fl. *pp*

Ob. *ppp* (ob. & hn. stagger breath)

Cl. *pp*

Bsn. *pp*

Hn. *ppp* (ob. & hn. stagger breath)

Perc.

Car.   
 Mais si je t'ai-me, si je t'ai-mes, prends garde à\_\_ toi!

Pno.

Vln. I

Vln. II

Vla.

Cello   
 senza sord. pizz.

Bass   
 senza sord. pizz.   
 *pp*

## Allegro vivace

69

Fl. quickly to Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *pp* ——— *ff*

Pno. *ff*

Vln. I senza sord. pizz. *p* arco *ff*

Vln. II senza sord. pizz. *p* arco *ff*

Vla. senza sord. pizz. *p* arco *ff*

Cello *moins p* arco *ff*

Bass *moins p* arco *ff*

77

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 77, contains ten staves for various instruments. The Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.) staves are grouped together. The Percussion (Perc.) staff is below the woodwinds. The Piano (Pno.) staff is below the percussion. The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass staves are grouped at the bottom. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play melodic lines with some syncopation, while the piano provides harmonic support with chords and arpeggios. The percussion plays a steady rhythmic pattern.

84

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

BD & Cym

*ff*

Detailed description: This page of a musical score covers measures 84 through 89. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The woodwinds and strings play melodic lines with slurs and accents, while the piano provides harmonic support with chords. The percussion part features a snare drum and cymbal, with a dynamic marking of *ff* (fortissimo) starting in measure 89. The score is written in a standard orchestral format with a grand staff for piano and individual staves for other instruments.

90

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

Detailed description: This page of a musical score covers measures 90 through 97. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral format with the following parts: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds (Picc., Ob., Cl., Bsn.) play melodic lines with frequent rests. The strings (Vln. I, Vln. II, Vla., Cello, Bass) provide harmonic support with sustained chords and rhythmic patterns. The piano part features block chords. The percussion part has a simple rhythmic accompaniment. The horn part consists of sustained notes with rests.

98

Picc. to Flute

Ob.

Cl.

Bsn.

Hn.

Perc. TIMP: A → B

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 98 to 107. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is arranged in a standard orchestral format with the following parts from top to bottom: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Bass. The Piccolo part begins with a melodic line in measure 98 and ends with a 'to Flute' instruction. The Oboe, Clarinet, and Bassoon parts have similar melodic lines. The Horn part provides harmonic support with chords. The Percussion part features a snare drum pattern, with a specific instruction for the timpani to change from drum A to drum B. The Piano part consists of chords. The Violin and Viola parts play chords, while the Cello and Bass parts play a steady rhythmic accompaniment.