

18A. Entr'acte

Andantino quasi allegretto

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The Flute part begins with a melodic line in the third measure, marked *pp* and featuring a triplet. The Piano part provides a rhythmic accompaniment with a repeating eighth-note pattern in the right hand and a bass line in the left hand, marked *pp* and *con molto ped.*. The other instruments (Cor Anglais, Clarinet, Bassoon, Horn, Percussion, Violin I, Violin II, Viola, Cello, and Bass) are currently silent, indicated by rests on their staves. The Clarinet part is marked *in B \flat* . The tempo is **Andantino quasi allegretto**. The key signature has two flats (B \flat and E \flat), and the time signature is common time (C).

6

Fl.

Cor.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

3

Detailed description: This page of a musical score, numbered 496, features a flute solo in the first staff. The flute part begins at measure 6 and consists of five measures. The first measure contains a melodic phrase with a grace note. The second measure continues the melody. The third measure features a triplet of eighth notes, indicated by a '3' below the staff. The fourth and fifth measures continue the melodic line with slurs. The piano accompaniment (Pno.) is shown in the sixth staff, with a right-hand part playing chords and a left-hand part playing a rhythmic pattern of eighth notes. The rest of the score, including Cor., Cl., Bsn., Hn., Perc., Vln. I, Vln. II, Vla., Cello, and Bass, is currently silent, indicated by horizontal lines with dashes.

16

Fl.

Cor.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

3

Detailed description: This page of a musical score covers measures 16 through 20. The key signature is B-flat major (two flats). The score is arranged in a system with ten staves. The Flute (Fl.) part begins in measure 16 with a melodic line, featuring a triplet of eighth notes in measure 18. The Clarinet (Cl.) part has a similar melodic line, also with a triplet in measure 18. The Piano (Pno.) part provides harmonic support with chords and moving lines in both hands. The String section (Violins I and II, Viola, Cello, and Bass) plays a sustained, rhythmic accompaniment with long notes and slurs. The Cor Anglais (Cor.), Bassoon (Bsn.), Horn (Hn.), and Percussion (Perc.) parts are currently silent, indicated by rests.

21

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p mais bien marqué

3

pp

pp

pp

pp espr.

pp espr.

pizz.

26

Fl. *p cresc.* 3

Cor *mf* 3

Cl. *p cresc.* 3

Bsn. *cresc.*

Hn. *cresc.*

Perc.

Pno. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Detailed description: This page of a musical score covers measures 26 through 29. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral format. The Flute (Fl.) part begins in measure 26 with a rest, then enters in measure 27 with a triplet of eighth notes, marked *p cresc.* and ending with a fermata. The Cor Anglais (Cor) part has a triplet of eighth notes in measure 26, rests in 27 and 28, and a quarter note in measure 29, marked *mf*. The Clarinet (Cl.) part has a triplet of eighth notes in measure 26, rests in 27 and 28, and a quarter note in measure 29, marked *p cresc.*. The Bassoon (Bsn.) part has a half note in measure 26, rests in 27 and 28, and a quarter note in measure 29, marked *cresc.*. The Horn (Hn.) part has a half note in measure 26, rests in 27 and 28, and a quarter note in measure 29, marked *cresc.*. The Percussion (Perc.) part is silent throughout. The Piano (Pno.) part features a rhythmic accompaniment of eighth and sixteenth notes, marked *cresc.*. The Violin I (Vln. I) part has a half note in measure 26, rests in 27 and 28, and a quarter note in measure 29, marked *cresc.*. The Violin II (Vln. II) part has a half note in measure 26, rests in 27 and 28, and a quarter note in measure 29, marked *cresc.*. The Viola (Vla.) part has a half note in measure 26, rests in 27 and 28, and a quarter note in measure 29, marked *cresc.*. The Cello part has a half note in measure 26, rests in 27 and 28, and a quarter note in measure 29, marked *cresc.*. The Bass part has a half note in measure 26, rests in 27 and 28, and a quarter note in measure 29, marked *cresc.*.

30

Fl. *f* 3

Cor 3 *f* 3 *dim.*

Cl. 3 *f* 3

Bsn. 3 *f* 3 *dim.*

Hn. *f* *dim.*

Perc. **Timp** *pp* Eb → C Bb → G

Pno. *f* *dim.*

Vln. I *f* *dim.*

Vln. II *f* *dim.*

Vla. *f* *dim.*

Cello *f* *dim.*

Bass *dim.*

Detailed description: This page of a musical score covers measures 30 to 34. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral format. The woodwind section (Flute, Cor Anglais, Clarinet, Bassoon) and brass section (Horn) play triplets of eighth notes in measures 30-32, marked *f*. In measure 33, the woodwinds and brass begin to fade, marked *dim.*. The Percussion part features a timpani roll in measure 31, marked *pp*, with a chord change from E-flat to C and B-flat to G in measure 33. The Piano part plays a rhythmic accompaniment of eighth notes, marked *f* in measure 30 and *dim.* in measure 33. The string section (Violins I and II, Viola, Cello, Bass) plays a melodic line with eighth notes, marked *f* in measure 30 and *dim.* in measure 33.

35

Fl. *p* *dim.*

Cor. *pp*

Cl. *p* *dim.* *p marqué*

Bsn.

Hn. *p* *dim.* *pp* *smorzando*

Perc.

Pno. *p* *dim.*

Vln. I *p* *dim.* *pp* *smorzando*

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

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

Cello *p* *dim.* *pp*

Bass *p* *dim.* *pp* *smorzando*

39

Fl. *pp* *ppp*

Cor *ppp* to Oboe

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Perc.

Pno.

Vln. I *ppp* pizz.

Vln. II *ppp*

Vla. *ppp*

Cello *smorzando* *ppp* pizz.

Bass *ppp*

Detailed description: This page of a musical score covers measures 39 to 43. The instrumentation includes 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 key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 39 begins with a Flute entry marked *pp*. The Flute part features a melodic line with a slur over measures 39-40 and a crescendo leading to *ppp* in measure 41. The Cor Anglais and Clarinet parts enter in measure 41 with *ppp* dynamics. The Bassoon part also enters in measure 41 with *ppp*. The Horn part has a *ppp* dynamic in measure 41. The Piano part provides a rhythmic accompaniment with eighth-note patterns in the right hand and quarter notes in the left hand. The Violin I part has a *ppp* dynamic in measure 41 and a *pizz.* instruction in measure 43. The Violin II part has a *ppp* dynamic in measure 41. The Viola part has a *ppp* dynamic in measure 41. The Cello part has a *smorzando* instruction in measure 39, a *ppp* dynamic in measure 41, and a *pizz.* instruction in measure 43. The Bass part has a *ppp* dynamic in measure 41. The score concludes in measure 43 with a final chord.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

pp

15

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

pp

Detailed description: This page of a musical score covers measures 15 through 18. The score is for a full orchestra. The Flute (Fl.), Oboe (Ob.), Percussion (Perc.), and Piano (Pno.) parts are silent throughout these measures. The Clarinet (Cl.) and Bassoon (Bsn.) parts play a rhythmic pattern of eighth notes. The Horn (Hn.) part has a single melodic phrase in measure 16, marked *pp*. The Violin I (Vln. I) part features a complex, fast-moving melodic line with many sixteenth notes. The Violin II (Vln. II) part has a simple melodic phrase in measure 16, marked *pp*. The Viola (Vla.) part has a simple melodic phrase in measure 16, marked *pp*. The Cello and Bass parts play a rhythmic pattern of eighth notes, similar to the woodwinds.

19

Fl. *moins p*

Ob. *p*

Cl. *moins p*

Bsn. *moins p*

Hn. *pp*

Perc.

Pno.

Vln. I

Vln. II *pp*

Vla. *pp*

Cello

Bass

Detailed description: This page of a musical score covers measures 19 through 22. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. 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 Percussion (Perc.) and Piano (Pno.) parts are present but mostly silent. In measure 19, the Flute, Oboe, Clarinet, and Bassoon play a rhythmic pattern of eighth notes with slurs. The Horn plays a short phrase in measure 20. In measure 21, the Violin II and Viola play a short phrase. The score concludes in measure 22 with various instruments continuing their patterns.

23

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ppp

pizz.

pp

arco
tr

pizz.

arco
tr

pizz.

arco
tr

pizz.

arco
tr

pizz.

Detailed description: This page of a musical score covers measures 23 through 26. The score is for a full orchestra and piano. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has active parts throughout. The strings (Violins I & II, Viola, Cello, Bass) play a rhythmic pattern of eighth notes, with some instruments using arco and trill techniques. The piano part enters in measure 24 with a *ppp* dynamic. The score includes various performance markings such as *pizz.*, *pp*, *arco*, and *tr*.

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p

arco
tr

The image shows a page of a musical score for measures 27 through 30. The score is arranged in a standard orchestral format with staves for woodwinds, strings, and piano. 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 part (Pno.) is shown in grand staff notation. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins at measure 27. The woodwinds and strings play a rhythmic pattern of eighth notes with accents. The piano part features a complex texture with chords and moving lines. Dynamics include piano (*p*) and accents (*tr*). The strings are marked *arco*. The woodwinds and strings have a consistent rhythmic pattern of eighth notes with accents. The piano part features a complex texture with chords and moving lines. Dynamics include piano (*p*) and accents (*tr*). The strings are marked *arco*.

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

pp

pizz.

pizz.

pizz.

Detailed description: This page of a musical score contains measures 31 through 34. The score is for a full orchestra. The Flute (Fl.) part begins in measure 31 with a melodic line, ending with a rapid sixteenth-note run in measure 34. The Oboe (Ob.) part is mostly silent, with a few notes in measure 34. The Clarinet (Cl.) part plays a sustained, low-register line with a *pp* dynamic. The Bassoon (Bsn.) part plays a rhythmic pattern of eighth notes. The Horn (Hn.) part plays a sustained, low-register line with a *pp* dynamic. The Percussion (Perc.) part plays a rhythmic pattern of eighth notes with a *pp* dynamic. The Piano (Pno.) part has a few chords in measure 34. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line with a *pizz.* dynamic. The Viola (Vla.), Cello (Cello), and Bass (Bass) parts play a rhythmic pattern of eighth notes with a *pizz.* dynamic.

35

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 35 through 38. The score is for a full orchestra. The Flute (Fl.) part begins in measure 35 with a melodic line, featuring a complex, rapid passage in measure 38. The Clarinet (Cl.) and Horn (Hn.) parts play sustained chords in measures 35-37, with the Horn part including a fermata in measure 38. The Bassoon (Bsn.) part provides a rhythmic accompaniment with eighth notes. The Percussion (Perc.) part has a simple rhythmic pattern. The Piano (Pno.) part is mostly silent, with some chords in measure 38. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line with a fermata in measure 38. The Viola (Vla.), Cello, and Bass parts provide a rhythmic accompaniment with eighth notes.

39

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Chorus
 É-cou - te, é - cou - te, com - a-gnon, é-cou - te La for - tu - ne est là-bas, là

Pno.

Vln. I *pp*

Vln. II *pp*
arco

Vla. *pp*
arco

Cello *pp*
arco

Bass *pp*

43

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

cresc.

cresc.

cresc.

cresc.

cresc.

pp cresc.

bas — Mais prends gar - de pen-dant la rou - te, prends gar - de de faire un faux

cresc.

cresc.

cresc.

cresc.

cresc.

47

Fl. *to Picc.*

Ob. *f dim. p*

Cl. *f dim. p*

Bsn. *f dim. p dim. molto*

Hn. *f dim. p*

Perc.

Chorus
pas Prends gar - de de faire un faux pas Prends gar - de de faire un faux pas É-

Pno.

Vln. I *f dim. p dim. molto*

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

Vla. *f dim. p dim. molto*

Cello *f dim. p dim. molto*

Bass

52

Picc. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc. *pp*

Chorus
 cou - - te, com - pa - gnon, é - cou - te, é - cou - te La for - tune est là - bas, là - bas Prends

Pno.

Vln. I *pp*

Vln. II *pp*
pizz.

Vla. *pp*
pizz.

Cello *pp*
pizz.

Bass *pp*

56

Picc. to Flute

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus
 gar - - de, prends gar - de pen-dant la rou - te Prends gar - de de faire un faux pas

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

60

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *mf* *pp*

Hn. *mf* *pp*

Perc. *mf* *pp*

Pno. *pp*

Vln. I *mf* *dim.* *pp*

Vln. II *mf* *dim.* *pp*

Vla. *arco* *mf* *dim.* *pp*

Cello *arco* *mf* *dim.* *pp*

Bass *mf* *pp*

Detailed description: This page of a musical score, numbered 518, covers measures 60 to 64. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Cello, Bass) are marked with *mf* (mezzo-forte) from measure 60 to 63, and *pp* (pianissimo) in measure 64. The brass section (Horn) is marked *mf* from measure 60 to 63 and *pp* in measure 64. The Percussion section is marked *mf* from measure 60 to 63 and *pp* in measure 64. The Piano part is marked *pp* in measure 64. The string parts include dynamic markings of *mf* and *dim.* (diminuendo) leading to *pp*. The Viola and Cello parts are marked *arco* (arco). The score is in a key signature of two flats and a 4/4 time signature.

66

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Perc.

Fra. Mer. *mf*
No - tre mé-tier, no-tre mé-tier est bon... Mais pour le faire il faut a-voir, a-voir une â - me for - te

Car. *mf*
No - tre mé-tier, no-tre mé-tier est bon... Mais pour le faire il faut a-voir, a-voir une â - me for - te

José *mf*
No - tre mé-tier, no-tre mé-tier est bon... Mais pour le faire il faut a-voir, a-voir une â - me for - te

Rem. Dan. *mf*
No - tre mé-tier, no-tre mé-tier est bon... Mais pour le faire il faut a-voir, a-voir une â - me for - te

Pno.

Vln. I *f* 3

Vln. II *f* 3

Vla. *f* 3

Cello *f* 3

Bass *f* 3

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.
Mer.

Car.

José

Rem.
Dan.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Et le pé-ri-l,— le pé - ril est en haut... Il est en bas, il est en haut, il est par-tout,qu'im-por-te

Et le pé-ri-l,— le pé - ril est en haut... Il est en bas, il est en haut, il est par-tout,qu'im-por-te

Et le pé-ri-l,— le pé - ril est en haut... Il est en bas, il est en haut, il est par-tout,qu'im-por-te

Et le pé-ri-l,— le pé - ril est en haut... Il est en bas, il est en haut, il est par-tout,qu'im-por-te

f 3

f 3

f 3

f 3

f 3

74

Fl. *f* 3 3 3 3 *pp cresc. molto* 3 3 3 3

Ob. *f* 3 3 3 3 *pp cresc. molto* 3 3 3 3

Cl. *f* 3 3 3 3 *pp cresc. molto* 3 3 3 3

Bsn. *f* 3 3 3 3 *pp cresc. molto* 3 3 3 3

Hn. *pp cresc. molto* 3 3 3 3

Perc.

Fra. Mer. *f* 3 3 3 3 *pp cresc. molto* 3 3 3 3
 Nous al-lons de-vant nous sans sou-ci du tor-rent Sans sou ci du tor-rent, sans sou-ci de l'o-

Car. *f* 3 3 3 3 *pp cresc. molto* 3 3 3 3
 Nous al-lons de-vant nous sans sou-ci du tor-rent Sans sou ci du tor-rent, sans sou-ci de l'o-

José *f* 3 3 3 3 *pp cresc. molto* 3 3 3 3
 Nous al-lons de-vant nous sans sou-ci du tor-rent Sans sou ci du tor-rent, sans sou-ci de l'o-

Rem. Dan. *f* 3 3 3 3 *pp cresc. molto* 3 3 3 3
 Nous al-lons de-vant nous sans sou-ci du tor-rent Sans sou ci du tor-rent, sans sou-ci de l'o-

Pno. *f* 3 3 3 3 *pp cresc. molto* 3 3 3 3

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pp cresc. molto* 3 3 3 3 *pizz.*

Cello *pizz.*

Bass *pizz.*

77

Fl. *ff* *f* 3 3 3 3

Ob. *ff* *f* 3 3 3 3

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

Bsn. *ff* *f* 3 3 3 3

Hn. *ff*

Perc. *ff*

Fra. Mer. ra - - ge Sans sou-ci du sol-dat qui là - bas nous at-tend

Car. ra - - ge Sans sou-ci du sol-dat qui là - bas nous at-tend

José ra - - ge Sans sou-ci du sol-dat qui là - bas nous at-tend

Rem. Dan. ra - - ge Sans sou-ci du sol-dat qui là - bas nous at-tend

Pno. *f* *ff* *f* 3 3 3 3

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

Vln. II arco *f* *tr* 3 *ff*

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

Cello arco *f* *tr* 3 *ff*

Bass arco *f* 3 *ff*

80

Fl. *pp cresc. molto* *f dim.* *p* *ff*

Ob. *pp cresc. molto* *f dim.* *p* *ff*

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

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

Hn. *pp cresc. molto* *f dim.* *p* *f* *ff*

Perc. *ff*

Fra. Mer. *pp cresc. molto* *f dim.* *p* *f* *ff*

Car. *pp cresc. molto* *f dim.* *p* *f* *ff*

José *pp cresc. molto* *f dim.* *p* *f* *ff*

Rem. Dan. *pp cresc. molto* *f dim.* *p* *f* *ff*

Pno. *pp cresc. molto* *f dim.* *p* *f* *ff*

Vln. I *pizz.* *arco tr* *f* *ff*

Vln. II *pizz.* *arco tr* *f* *ff*

Vla. *pizz.* *arco tr* *f* *ff*

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

Bass *pizz.* *arco tr* *f* *ff*

Qui là-bas nous at-tend et nous guette au pas - sa - ge — Sans sou-ci nous al-lons! En a -

Qui là-bas nous at-tend et nous guette au pas - sa - ge — Sans sou-ci nous al-lons! En a -

Qui là-bas nous at-tend et nous guette au pas - sa - ge — Sans sou-ci nous al-lons! En a -

Qui là-bas nous at-tend et nous guette au pas - sa - ge — Sans sou-ci nous al-lons! En a -

83

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

ALL PRINCIPALS
(unis.)

vant! Écou - te, é-cou - te, com - a - gnon, é-cou - te La for - tu - ne est là - bas, là

(1st basses sing the soprano part an octave lower)

Chorus

A-mi, là bas est la for tu - ne É cou - te, é - cou - te, com - pa gnon

Oui, la for - tu - ne est là -

Oui, la for - tu - ne est là -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

87

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc. *pp cresc.*

bas — Mais prends gar - de pen - dant la rou - te, prends gar - de de faire un faux

Chorus

Prends gar - de — pen dant la rou - te, prends gar - de — de faire — un faux

bas — É - coute, é - coute, — é - cou - -

bas Prends gar - de de faire un faux

Pno. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

91

Fl. *to Picc.*

Ob. *f dim. p*

Cl. *f dim. p*

Bsn. *f dim. p dim. molto*

Hn. *f dim. p*

Perc.

FRASQUITA & MERCÉDÈS with sopranos
CARMEN with altos
DON JOSÉ with tenor 1
REMENDADO & DANCAIRO with tenor 2

Chorus

pas
-te Prends gar - de de faire un faux pas Prends gar - de de faire un faux pas É-

pas

Pno.

Vln. I *f dim. p dim. molto*

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

Vla. *f dim. p dim. molto*

Cello *f dim. p dim. molto*

Bass

96

Picc. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc. *pp*

Chorus

cou - - - - te, com - pa - gnon, é - cou - te, é - cou - te La

Com - pa - gnon, é - cou - te, com - pa - gnon, é - cou - te

Pno.

Vln. I *pp*

Vln. II *pp*
pizz.

Vla. *pp*
pizz.

Cello *pp*
pizz.

Bass *pp*

99

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

for - tune est là - bas, là - bas Prends gar - - - de, prends gar -
 La for - tune est là - bas Mais prends gar - de, oui, prends gar - de

102

Picc. *to Flute*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc. *pp*

Chorus
 de pen-dant la rou - te Prends gar - de de faire un faux pas
 pen - dant la rou - te de faire un faux pas Prends gar -

Pno.

Vln. I *pp*

Vln. II *pp*
arco

Vla. *pp*
arco

Cello *pp*

Bass *pp*

Fl. *pp smorz.*

Ob. *p* *mf* *f dim.* *pp smorz.*

Cl. *p* *mf* *f dim.* *pp smorz.*

Bsn. *p* *mf* *f dim.* *pp smorz.*

Hn. *p* *mf* *f* *pp smorz.*

Perc. *p* *mf* *f* *pp smorz.* C → E
G → A

Chorus
de! Prends gar - de! Prends gar - de! Prends gar - - de!

Pno. *pp*

Vln. I *p* *mf* *f dim.* *pp smorz.*

Vln. II *p* *mf* *f dim.* *pp smorz.*

Vla. *p* *mf* *f dim.* *pp smorz.*

Cello *p* *mf* *f* *pp smorz.*
arco

Bass *p* *mf* *f* *pp smorz.*

20. Trio

Allegretto con moto

Flute

Oboe

Clarinet *in B \flat*

Bassoon

Horn

Percussion

Piano

Violin I

Violin II

Viola

Cello

Bass

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p

pp

pp

14

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *p*

Hn.

Perc.

Fra. Mê-lons! Cou-pons!

Mer. Mê-lons! Cou-pons! Bien! C'est ce

Pno.

Vln. I *pp*

Vln. II *pp*

Vla.

Cello

Bass

20

Fl. *pp*

Ob. *poco sf*

Cl. *mf* *pp*

Bsn. *p*

Hn. *poco sf*

Perc. **Timp** *p* A → C

Fra. Bien! C'est ce - là Trois car - tes i -

Mer. là Trois car - tes i - ci,

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *poco sf* *pp*

Cello *poco sf* *pp*

Bass *poco sf* *pp*

27

Fl. *p*

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

Cl. *mf* *p*

Bsn. *p*

Hn. *pp* *poco sf* *pp*

Perc.

Fra. ci, qua - tre là

Mer. qua - tre là

Pno. *pp*

Vln. I

Vln. II

Vla. *poco sf* *p* *p dim.*

Cello *poco sf*

Bass *poco sf*

34

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.

Mer.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

pp

pp

pp

ppp

pp

pp

pp

pp

Et main-te - nant, par - lez., mes

Et main-te - nant, par - lez., mes

50

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Perc.

Fra. Di - tes nous qui nous ai-me-ra Par - lez, par - lez! Par - lez, par - lez! Di

Mer. tra-hi-ra Di - tes nous qui nous ai-me-ra Par - lez, par - lez! Par - lez, par - lez! Di -

Pno. *f*

Vln. I *mf* *f* *pp*

Vln. II *mf* *f* *pp*

Vla. *mf* *f* *pp*

Cello *mf* *f* *pp*

Bass *f* *pp*

59

Fl. *pp*

Ob. *pp* *p*

Cl. *pp* *p*

Bsn. *pp*

Hn. *pp*

Perc. *pp*

Fra.
tes nous qui nous tra-hi-ra, di-tes nous qui nous ai-me-ra _____ Par-lez! _____

Mer.
tes nous qui nous tra-hi-ra, di-tes nous qui nous ai-me-ra _____ Par-

Pno. *pp*

Vln. I pizz. arco *p*

Vln. II pizz. arco *p*

Vla. pizz. arco

Cello pizz. arco

Bass pizz. arco

67

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.

Mer.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

ppp

Par - lez!

lez!

Par - lez!

Detailed description: This page of a musical score covers measures 67 to 74. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion (Perc.) and piano (Pno.) parts are also present. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. Two vocalists, Fra. and Mer., have parts with lyrics. The score features various dynamics such as *pp* and *ppp*. The woodwinds and strings play intricate patterns, while the vocalists sing 'Par - lez!' and 'lez!'. The piano part is mostly silent, and the percussion provides a steady rhythmic accompaniment.

Un peu moins vite

75

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ppp

p

pizz.

arco

p

Moi, je vois un jeune a-mou-reux qui m'aime on ne peut da-van

83

Fl. *pp* *pp*

Ob. *pp* *pp*

Cl. *pp* *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Fra. ta - ge Je me

Mer. Le mien est très riche et très vieux mais il par-le de ma-ri - a - ge

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass

90

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *p*

Fra. cam - pe sur son che - val et dans la mon - tagne il m'en - traî - ne

Mer. Dans un châ - teau pres - que ro - yal, le

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

96 **pochissimo ritenuto**

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Fra. De l'a mour à n'en plus fi - nir Tous les jours, nou-vel-les fo

Mer. mien m'in-stalle en sou-ve - rai - ne

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass

a tempo **.suivez**

103

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *pp* *f*

Bsn. *pp* *f*

Hn. *pp* *f*

Perc.

Fra. li - es Le mien de- vient un chef fa-

Mer. De l'or tant que j'en puis te - nir Des di-a-mants, des pier-re - ri - es

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

109 **a tempo** cédez **a tempo animato**

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Bsn. *p cresc.*

Hn. *p cresc.*

Perc.

Fra.
meux Cent hom-mes mar-chent à sa sui - te

Mer.
Le mien, le mien, en croi - rai je mes yeux?

Pno.

Vln. I *p pp cresc.*

Vln. II *p pp cresc.*

Vla. *p pp cresc.*

Cello *tr mf dim. pp cresc.*

Bass

115

Fl. *f*
 Ob. *f*
 Cl. *f*
 Bsn. *f* *p cresc. molto* *f*
 Hn. *f* *p cresc. molto* *f*
 Perc. *f*
 Mer. *f* *p cresc. molto* *f*
 Pno. *f* *p cresc. molto* *f*
 Vln. I *f* *p cresc. molto* *f*
 Vln. II *f* *p cresc. molto* *f*
 Vla. *f* *p cresc. molto* *f*
 Cello *f* *p cresc. molto* *f*
 Bass *f* *p cresc. molto* *f*

Oui! Il meurt... Ah! Je suis

Musical score for measures 115-117. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Mermaid, Piano, Violin I, Violin II, Viola, Cello, and Bass. The vocal soloist (Mer.) has lyrics: "Oui! Il meurt... Ah! Je suis". The score features dynamic markings such as *f* (forte) and *p cresc. molto* (piano, molto crescendo). The key signature has one sharp (F#) and the time signature is 2/4.

121 **1er tempo**

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p* *pp*

Perc.

Fra. Ah — Par - lez en - cor, par - lez, mes bel - les De

Mer. veuve et j'he - ri - - - te! Par - lez en - cor, par - lez, mes bel - les De

Pno.

Vln. I *p* *pp* pizz. arco *pp*

Vln. II *p* *pp* pizz. arco *pp*

Vla. *p* *pp* *p* pizz. arco *pp*

Cello *p* *pp* pizz. arco *pp*

Bass *p* *pp* pizz.

130

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p* *mf*

Perc.

Fra. l'a - ve - nir don - nez nous des nou - vel - les Di - tes nous qui nous tra hi - ra Di -

Mer. l'a - ve - nir don - nez nous des nou - vel - les Di - tes nous qui nous tra hi - ra

Pno.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Cello *p* *mf*

Bass

138

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *f*

Perc.

Fra. -tes nous qui nous ai-me-ra Par-lez, par-lez! Par-lez, par-lez! Di-

Mer. Di-tes nous qui nous ai-me-ra Par-lez, par-lez! Par-lez, par-lez! Di-

Pno. *f*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Cello *f* *pp*

Bass *f* *pp* arco

146

Fl. *pp*

Ob. *pp* *p*

Cl. *pp* *p*

Bsn. *pp*

Hn. *pp*

Perc. *pp*

Fra. tes nous qui nous tra-hi-ra, di-tes nous qui nous ai-me-ra

Mer. tes nous qui nous tra-hi-ra, di-tes nous qui nous ai-me-ra For-

Pno. *pp*

Vln. I pizz. arco *p*

Vln. II pizz. arco *p*

Vla. pizz. arco

Cello pizz. arco

Bass pizz. arco

Andantino

162

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ppp

ppp

pp

Vo - yons que j'es-saie à mon tour.

pizz.

pizz.

pizz.

ppp

172

Fl. *pp*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc.

Car. Car- reau... Pi- que...

Pno. *ff*

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

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

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

Cello *f* *ff* *pp*

Bass *f* *ff* *pp*

Detailed description: This page of a musical score covers measures 172 to 175. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all playing a rhythmic pattern of eighth notes with a dynamic of *ff*. The Flute part has a *pp* dynamic in measure 175. The Clarinet and Bassoon parts also have *ff* dynamics. The Horn part has a *ff* dynamic. The Percussion (Perc.) part is silent. The Clarinet (Car.) part has lyrics: "Car- reau... Pi- que...". The Piano (Pno.) part has a *ff* dynamic. The string section (Vln. I, Vln. II, Vla., Cello, Bass) plays a rhythmic pattern of eighth notes with a dynamic of *f* in measure 172, *ff* in measure 173, and *pp* in measure 175. The strings are marked "arco" in measures 172-173 and "pizz." in measure 175.

178

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

La mort! J'ai bien lu Moi d'a-bord, en sui-te lui

ff

f — *ff*

pp

pp

pp

pp

f — *ff*

f — *ff*

184

Fl. *sf* > *p*

Ob. *sf* > *p*

Cl. *sf* > *p*

Bsn. *sf* > *p* *dim.*

Hn. *sf* > *p* *dim.*

Perc. *p* > *pp* *dim.*

Car. Pour tous les deux, la mort_

Pno. *pp dim.*

Vln. I *sf* > *p* *dim.* *pizz.*

Vln. II *sf* > *p* *dim.* *pizz.*

Vla. *sf* > *p* *dim.* *pizz.*

Cello *sf* > *p* *dim.* *pizz.*

Bass *p dim.*

192 **Andante molto moderato**

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

arco

pp

arco

pp

arco

pp

arco

pp

pp

En vain pou é - vi - ter les ré-pon-ses a - mè-res En vain tu mê-le-ras___

198

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ce-la ne sert a rien, les car tes sont sin - cè-res et ne men - ti ront pas... Dans le li-vre d'en haut si ta page est heu

204

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.
reu-se, mêle et cou - pe sans peur — La car-te sous tes doigts se tour-ne-ra joy - eu-se, t'an-non-çant

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score, page 204. It features a vocal line (Car.) with lyrics in French. The lyrics are: "reu-se, mêle et cou - pe sans peur — La car-te sous tes doigts se tour-ne-ra joy - eu-se, t'an-non-çant". The score includes 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 vocal line is in a treble clef with a key signature of three flats. The instrumental parts are in various clefs: Flute, Oboe, Clarinet, and Bassoon are in treble clef; Horn and Percussion are in bass clef; Piano is in grand staff; Violin I and II are in treble clef; Viola is in alto clef; Cello and Bass are in bass clef. The score shows five measures of music. The vocal line has a melodic line with some rests and slurs. The instrumental parts are mostly rests, with some rhythmic patterns in the strings.

209

Fl.

Ob. *pp*

Cl.

Bsn.

Hn. *pp*

Perc.

Car. le bon-heur... Mais si tu dois mou- rir, si le mot re-dou- ta-ble est é-crit par le sort... Re-com-men-ce vingt

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

215

Fl. *p cresc. molto sf dim.*

Ob. *cresc. molto*

Cl. *pp cresc. molto sf dim.*

Bsn. *p cresc. molto sf dim.*

Hn. *sf dim.*

Perc. *mf dim.*

Car. *fois, la carte im-pi-toy - a-ble ré-pé-te - ra la mort... Oui, si tu doïd mou - rir, re-com-men-ce vingt fois.*

Pno.

Vln. I *cresc. molto f dim.*

Vln. II *cresc. molto f dim.*

Vla. *cresc. molto f dim.*

Cello *cresc. molto f dim.*

Bass *arco f dim.*

cédez un peu a tempo

221

Fl. *pp*

Ob. *p*

Cl. *pp* *p*

Bsn. *pp* *p*

Hn. *pp* *p*

Perc. *pp* *dim.*

Car. *pp* *dim.* *f* *p* *f*

La carte im-pi-toy - a - ble ré-pé-te-ra la mort En - cor!

Pno.

Vln. I *p* *dim.* *f*

Vln. II *p* *dim.* *f* *p* *f*

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

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

Bass *pp* *f* *pizz.*

234

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *pp*

Fra.
lez, mes bel - les De l'a - ve - nir don - nez nous des nou - vel - les Di - tes nous qui nous tra - hi - ra

Mer.
lez, mes bel - les De l'a - ve - nir don - nez nous des nou - vel - les Di -

Car. (H) En - cor!

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass

242

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *f*

Perc. *f*

Fra. Di - tes nous qui nous ai-me-ra Par - lez, par -

Mer. -tes nous qui nous tra - hi - ra Di - tes nous qui nous ai-me-ra Par - lez, par -

Car. En - cor! Le dé - ses -

Pno. *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Cello *mf* *f*

Bass *f*

257

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.

Mer.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

A - mour!

A - mour!

tu - nel

For - tu - nel

Tou - jours la mort!

Tou - jours la

p

pp

pp

pp

arco

arco

264

Fl. *f* *ff*

Ob. *p* *mf* *f* *ff*

Cl. *p* *mf* *f* *ff*

Bsn. *p* *mf* *f* *ff*

Hn. *p* *mf* *f* *ff*

Perc. *pp cresc. molto* *f*

Fra. En - cor! En - cor! En - cor!_

Mer. En - cor! En - cor! En - cor! En - cor!_

Car. mort! En - cor! En - cor!_

Pno. *pp* *p* *mf* *f* *ff*

Vln. I *ff*

Vln. II *ff*

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

Cello *p cresc. molto* *ff*

Bass *ff*

21. Ensemble

Allegro deciso

Flute *f*

Oboe *f*

Clarinet *f* **in A**

Bassoon *f*

Horn *f*

Percussion **Timp** *f*

Frasquita
Mercèdès

Carmen

Piano *f*

Violin I *f* pizz. arco *tr* *p*

Violin II *f* pizz. arco *tr* *p*

Viola *f* pizz. arco *tr* *p*

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

Bass *f* pizz. arco *p*

Quant au doua - nier, c'est notre af - fai - re

Quant au doua - nier, quant au doua - nier, c'est notre af - fai - re Tout

5

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra. Mer.
 Tout... comme... un au - tre, il aime à plai - re Il ai - - me à

Car.
 comme un au - tre, il aime à plai - re, il aime à plaire, il aime à

Pno.

Vln. I
p cresc.

Vln. II
p cresc.

Vla.
p cresc.

Cello
p cresc.

Bass
p cresc.

12

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Bsn.

Hn. *dim.*

Perc.

FRASQUITA & MERCÉDÈS with sopranos

Chorus *dim.*

nier, c'est notre af-fai - re Tout comme un au - tre, il aime à plai-re Il

CARMEN with altos

nier, c'est notre af-fai - re Tout comme un au - tre, il aime à plai -

Pno. *dim.*

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Cello *dim.*

Bass *dim.*

15

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

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

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

Bsn. *p* *f* *f dim.* *p* *tr*

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

Perc. *f*

Chorus
ai - me à fai - re le ga-lant Ah, _____ laissez nous pas-ser en a - vant _____
-re, il aime à plaire, il aime à fai - re le ga-lant Ah, _____ laissez nous pas-ser en a - vant _____

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

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

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

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

Cello *p* *cresc.* *f dim.* *p* *tr*

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

19

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

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

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

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

Hn. *f* *pp* *f* *pp*

Perc. *f*

Fra. Il aime à plai-re Il est ga-lant

Mer. Il aime à plai-re Le dou-nier se-ra clé-ment— Il est ga-lant

Car. Il aime à plai-re Il est ga-lant Le dou-nier se-ra char-mant—

REMENDADO & DANCAIRO with tenors*

Chorus Il aime à plai-re Il est ga-lant

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

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

Vln. II *f* *pp* pizz. *f* arco *pp* pizz.

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

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

Bass *f* arco

* until the end of the piece

23 suivez a tempo

Fl. *f* *pp*

Ob. *f* *pp*

Cl. *f* *pp*

Bsn. *f* *pp*

Hn. *f* *pp*

Perc. *f* → drumstick in one hand
triangle beater in the other

Fra. Il aime à plai-re Le doua-nier se-ra ga-lant

Mer. Il aime à plai-re Oui, le doua-nier se-ra même en-tre-pre-nant

Car. Il aime à plai-re

Chorus Il aime à plai-re

Pno. *f* *pp*

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

Vln. II arco *f* pizz. *pp*

Vla. arco *f* pizz. *pp*

Cello *f* *pp*

Bass *f*

27

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*
Cym & Trgl

Perc. *ppp*

Fra. Mer.
Oui, le doua - nier, c'est notre af - fai - re Tout. comme un au -

Car.
Oui, le doua-nier, oui, le doua-nier, c'est notre af - fai - re Tout comme un au - tre, il

Chorus
Quant au doua - nier, c'est leur af - faire

Quant au doua-nier, c'est leur af - faire Tout comme un autre, il aime à

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*
pizz.

Bass *pp*
pizz.

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.
Mer.

Car.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

tre, il aime à plai - re Il ai - - me à fai - re le ga-lant Lais -

aime à plai - re, il aime à plaire, il aime à fai - re le ga-lant Lais -

Tout comme un autre, il aime à plaire Il aime à fai - re le ga -

plaire Il aime à fai - re le ga - lant

37

Fl. *pp*

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra. Mer.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

De - se _____ lais-ser _____ pren dre la tail - le Et d'é cou ter un com pli ment s'il faut al-ler jus qu'au sou rire

De se lais ser pren - dre la tail - le Et d'é cou ter un com pli ment s'il faut al-ler jus qu'au sou rire

41

Fl. *cresc.* *mf* *f* 3 3

Ob. *cresc.* *mf* *f* 3 3

Cl. *cresc.* *mf* *f* 3 3

Bsn. *p cresc.* *mf* *f* 3 3

Hn. *p cresc.* *mf* *f* 3 3

Fra. Que_ vou - lez vous, on sou-ri - ra! Et_ d'a vance je puis le

Mer. Que_ vou - lez vous, on sou-ri - ra! Et_ d'a vance je puis le

Car. Que_ vou - lez vous on sou-ri - ra! Et_ d'a vance je puis le

Chorus **SOPRANOS & ALTOS** Et_ d'a-van - ce je puis le di -

Pno.

Vln. I *cresc.* *mf* *f* 3 3

Vln. II *cresc.* *mf* *f* 3 3

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

Cello *cresc.* *mf* *f* 3 3 arco

Bass *mf* *mf* *f* 3 3 arco

45

Fl. *p cresc. molto*

Ob. *mf cresc. molto*

Cl. *p cresc. molto*

Bsn. *mf cresc. molto*

Hn. *mf cresc. molto*

Fra. dire, la con tra ban - de pas se - ra! En a - vant! Mar-chons! Al - lons! En a -

Mer. dire, la con tra ban - de pas se - ra! En a - vant! Mar-chons! En a -

Car. dire, la con tra ban - de pas se - ra! En a - vant! Mar-
En a -

Chorus re, la con tra ban - de pas se - ra! La con tra ban de pas se - ra!

Pno.

Vln. I *p* *mf cresc. molto*

Vln. II *p* *mf cresc. molto*

Vla. *p* *mf cresc. molto*

Cello *mf cresc. molto*

Bass *mf cresc. molto*

49

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. **Timp** *f*

Fra. Mer.
 vant! Le doua - nier, c'est notre af-fai - re Tout. comme un au -

Car.
 chons! Oui, le doua-nier, oui le doua-nier, c'est notre af-fai - re Tout comme un au - tre, il
 vant! Le doua - nier, c'est leur af-fai - re Tout. comme un au -

Chorus
 Oui, le doua -nier, oui le doua-nier, c'est leur af-fai - re Tout comme un au - tre, il
 Le doua - nier, c'est leur af - fai - re Comme un autre, il

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra. Mer.

Car.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

tre, il aime à plai - re Il ai - - me à fai - re le ga-lant Ah, —

aime à plai - re, il aime à plaire, il aime à fai - re le ga-lant Ah, —

tre, il aime à plai - re Il ai - - me à fai - re le ga-lant

aime à plai - re, il aime à plaire, il aime à fai - re le ga-lant

aime à plaire, il aime à fai - re la ga - lant

55

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Bsn. *f*

Hn. *p cresc.*

Perc. *p cresc.*

Fra. Mer. — *laissez nous pas-ser en a - vant* *Marchons en a - vant!*

Car. — *laissez nous pas-ser en a - vant* *Marchons en a - vant!*

Chorus *Oui, pas - sez en a - vant, en a - vant, en a - vant!*
Oui, pas - sez en a - vant, en a - vant, en a -

Pno.

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla. *p cresc.*

Cello *p cresc.*

Bass *p cresc.*

58

Fl. *ff* *sempre ff*

Ob. *ff* *sempre ff*

Cl. *ff* *sempre ff*

Bsn. *ff* *sempre ff*

Hn. *ff* *sempre ff*

Perc. *ff* *sempre ff*

Fra. Mer. Ah! Mar-chons, mar - chons! En a - vant!

Car. Ah! Mar-chons, mar - chons! En a - vant!

Chorus
vant! Oui! Mar - chez, mar - chez! En a - vant!
vant! Oui! En a - vant!

Pno. *ff* *sempre ff*

Vln. I *ff* *sempre ff*

Vln. II *ff* *sempre ff*

Vla. *ff* *sempre ff*

Cello *ff* *sempre ff*

Bass *ff* *sempre ff*

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 63 through 67. The score is for a full orchestra and piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins with a melodic line in measure 63, which continues through measure 67. The Oboe (Ob.) part has a similar melodic line, often in harmony with the flute. The Clarinet (Cl.) part provides a rhythmic and harmonic accompaniment. The Bassoon (Bsn.) part has a more active, rhythmic role. The Horn (Hn.) part provides harmonic support with sustained notes. The Percussion (Perc.) part has a steady, rhythmic pattern. The Piano (Pno.) part features a complex texture with chords and moving lines in both hands. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines that often mirror the woodwinds. The Viola (Vla.) part has a melodic line that often mirrors the Violin I. The Cello and Bass parts provide a solid harmonic and rhythmic foundation.

68

Fl. *dim.*

Ob. *mf p*

Cl. *dim. mf p*

Bsn. *dim.*

Hn. *dim.*

Perc. *dim.*

Pno. *dim.*

Vln. I *pizz. mf p*

Vln. II *pizz. mf p*

Vla. *pizz. mf p*

Cello *pizz. mf p*

Bass *pizz. mf p*

Detailed description: This page of a musical score covers measures 68 through 72. 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.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. Measures 68-71 feature woodwinds and strings playing rhythmic patterns, with dynamics ranging from *dim.* to *mf*. Measure 72 is marked with *pizz.* (pizzicato) and features a dynamic shift from *mf* to *p* across all string parts. The piano part (Pno.) plays chords and arpeggiated figures throughout.

73

Fl. *p*

Ob.

Cl.

Bsn. *mf*

Hn. *mf*

Perc. *pp*

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 73 to 76. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is arranged for a full orchestra. The Flute part begins in measure 73 with a piano (*p*) dynamic, playing a melodic line with slurs and accents. The Oboe, Clarinet, and Bassoon parts have various rhythmic patterns, with the Bassoon starting in measure 74 at a mezzo-forte (*mf*) dynamic. The Horn part also begins in measure 74 at a mezzo-forte (*mf*) dynamic. The Percussion part has a sparse pattern of notes, marked piano-piano (*pp*). The Piano part is silent throughout. The Violin I part has a melodic line with slurs and accents. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Cello part has a rhythmic pattern of eighth notes. The Bass part has a rhythmic pattern of eighth notes.

77

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p

dim.

pp

pp

pp

pp

82

Fl. *pp* *pp dim.*

Ob. *p*

Cl. *p* *pp*

Bsn. *pp* *p* *pp*

Hn. *pp* *pp dim.*

Perc. *ppp*

Pno.

Vln. I arco *ppp*

Vln. II arco *ppp*

Vla. arco *ppp*

Cello arco *dim.*

Bass arco *dim.*

Detailed description: This page of a musical score, numbered 82, contains measures 82 through 86. The score is for a symphony 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.) and Piano (Pno.) parts are also present. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 4/4. The score features various dynamics such as *pp*, *p*, *ppp*, and *dim.*, along with performance instructions like *arco*. The woodwinds and strings play melodic lines, while the percussion provides a steady rhythmic accompaniment.

87

Fl. *ppp*

Ob. *ppp* to Cor

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Perc. *ppp* D \flat → E \flat
G \flat → B \flat

Pno.

Vln. I *ppp* pizz. *ppp*

Vln. II *ppp* pizz. *ppp*

Vla. *ppp* pizz. *ppp*

Cello *ppp* pizz. *ppp*

Bass *ppp* pizz. *ppp*

Detailed description: This page of a musical score, numbered 592, covers measures 87 through 91. The score is for a full orchestra and 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. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The Flute part begins with a melodic line in measure 87, marked *ppp*. The Oboe part has a rest until measure 90, where it enters with a note marked *ppp* and the instruction 'to Cor'. The Clarinet part has a melodic line starting in measure 89, marked *ppp*. The Bassoon part has a melodic line starting in measure 89, marked *ppp*. The Horn part has a melodic line starting in measure 89, marked *ppp*. The Percussion part has a rhythmic pattern starting in measure 90, marked *ppp*, with specific instructions for changes: D \flat → E \flat and G \flat → B \flat . The Piano part is silent throughout. The Violin I, Violin II, Viola, Cello, and Bass parts all have a rhythmic pattern starting in measure 87, marked *ppp*. In measure 90, the Violin I, Violin II, Viola, Cello, and Bass parts all have a pizzicato (*pizz.*) instruction and a *ppp* dynamic marking.

22. Aria

Andante molto

The musical score is arranged in a standard orchestral format. The top section includes the woodwinds: Flute, Cor Anglais, Clarinet (in B \flat), and Bassoon, all playing a melodic line marked *pp*. The Horn part is marked *pp espr.* and features a more active, rhythmic accompaniment. The Percussion part is marked *pp* and includes a Timp (Tympani) part with a rhythmic pattern. The string section, including Piano, Violin I, Violin II, Viola, Cello, and Bass, is currently silent, indicated by rests in their respective staves. The score is in 9/8 time and the key signature has two flats.

7

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Mic.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

van - te Je dis, hé - las, que je ré - ponds de moi Mais j'ai beau

10

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Mic.

fai - - re la__vail-lan - te au__fond du coeur__ je__meurs d'ef

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 10, 11, and 12. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line (Mic.) features the lyrics 'fai - - re la__vail-lan - te au__fond du coeur__ je__meurs d'ef'. The vocal melody is primarily in the right hand of the piano accompaniment (Pno.), with the left hand providing a simple harmonic accompaniment. The woodwind section (Fl., Cor, Cl., Bsn., Hn.) and strings (Vln. I, Vln. II, Vla., Cello, Bass) provide a rich orchestral texture. The strings play a rhythmic pattern of eighth notes, while the woodwinds have melodic lines with some rests. The percussion part (Perc.) is mostly silent, indicated by a bar line.

13

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Mic.

froi! Seule en ce lieu sau-va-ge, tou-te seu-le j'ai

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

16

Fl. *poco cresc.* *mf* *dim.*

Cor *poco cresc.* *poco sf* *dim.*

Cl. *poco cresc.* *poco sf* *dim.*

Bsn. *p* *poco sf*

Hn. *poco cresc.* *mf* *dim.*

Perc.

Mic. peur_ Mais'jai tor d'a - voir peur Vous me don - ne - rea du cou

Pno. *poco cresc.*

Vln. I *poco cresc.* *poco sf*

Vln. II *poco cresc.* *poco sf*

Vla. *poco cresc.*

Cello *poco cresc.* *poco sf*

Bass *poco cresc.* *poco sf*

19 cédez un peu a tempo

Fl. *p dim.* *pp*

Cor *p* *pp* *p*

Cl. *p* *pp* *p*

Bsn. *p dim.* *p*

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

Perc. *pp*

Mic. ra - ge Vous me pro - tè - ge - rez, Sei - gneur

Pno.

Vln. I *dim.* *p* *pp*

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

Vla.

Cello *dim.* *pp*

Bass *dim.* *pp*

Allegro moderato

23

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Mic.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

dim.

p cresc.

f

p

Je vais voir de près cet-te fem - me Dont les ar - ti - fi - ces mau-dits ont fi

senza sord.

p

mf

f

ff

senza sord.

p

mf

f

ff

senza sord.

p

mf

f

ff

senza sord.

arco

p

mf

f

27

Fl. *cresc.* *f*

Cor *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *p cresc.* *f*

Perc.

Mic. ni par faire un in-fâ-me de ce lui que j'ai-mais ja-dis Elle

Pno.

Vln. I *p* *mf* *f* *ff* *p* *dim.*

Vln. II *p* *mf* *f* *ff* *p* *dim.*

Vla. *p* *mf* *f* *ff* *p* *dim.*

Cello *p* *mf* *f* *p* *dim.*

Bass *p* *mf* *f* *p* *dim.*

31 **retenez un peu** **a tempo**

Fl. *pp*

Cor *pp*

Cl. *pp*

Bsn.

Hn. *pp*

Perc.

Mic. est dan-ge-reu-se, elle est bel - le. Mais je ne veux pas a - voir peur. Non,

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

espr.
p

35

Fl. *p cresc.*

Cor *p cresc.*

Cl. *moins p* *p cresc.*

Bsn. *p cresc.*

Hn. *mf*

Perc.

Mic. non, je ne veux pas a-voir peur! Je par - le - rai haut de - vant el - le Ah!

Pno.

Vln. I *moins p* *cresc.*

Vln. II *moins p* *cresc.*

Vla. *moins p* *cresc.*

Cello *moins p* *cresc.*

Bass *moins p* *cresc.*

39 **cédez** **a tempo** **molto rall.**

Fl. *f* *p dim.*

Cor *f* *pp*

Cl. *f* *p dim.*

Bsn. *f* *p dim.*

Hn. *f* *pp*

Perc.

Mic. Sei-gneur, vous me pro - tè - ge - rez, — Sei gneur, vous me pro - tè - ge - rez — Ah, —

Pno. *f*

Vln. I *f* *dim.* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Cello *f* *dim.* *pp*

Bass *f* *pp*

1er tempo

43

Fl. *pp*

Cor *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p* *pp*

Perc.

Mic. je dis que rien ne m'é-pou-van - te Je dis, hé-

Pno. *pp una corda*

Vln. I con sord. *pp*

Vln. II con sord. *pp*

Vla. con sord. *pp*

Cello con sord. *pp*

Bass con sord. pizz.

46

Fl.

Cor.

Cl.

Bsn.

Hn.

Perc.

Mic.

las, que je ré - ponds de moi Mais j'ai beau fai - - re la ___vail

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 46, contains ten staves. The top five staves are for woodwinds: Flute (Fl.), Cor Anglais (Cor.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The sixth staff is for Percussion (Perc.), which is mostly silent. The seventh staff is for the Vocalist (Mic.), with French lyrics: "las, que je ré - ponds de moi Mais j'ai beau fai - - re la ___vail". The eighth staff is for Piano (Pno.). The bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The music features a mix of melodic lines and rhythmic accompaniment.

49

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Mic.

lan - te au fond du coeur je meurs d'ef - froi!

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

52

Fl. *poco cresc.*

Cor *poco cresc.*

Cl. *poco cresc.*

Bsn.

Hn. *poco cresc.*

Perc.

Mic.
Seule en ce lieu sau - va - ge, tou - te seu - le j'ai peur. Mais j'ai tor d'a - voir

Pno. *poco cresc.*

Vln. I *poco cresc.*

Vln. II *poco cresc.*

Vla. *poco cresc.*

Cello *poco cresc.*

Bass *poco cresc.*

55

Fl. *mf dim. p dim.*

Cor *poco sf dim. p*

Cl. *poco sf dim. p*

Bsn. *p poco sf p dim.*

Hn. *mf dim. p dim.*

Perc. *pp* Eb → C Bb → F

Mic. peur Vous me don - ne - rea du cou - ra - ge Vous me pro

Pno.

Vln. I *poco sf dim. p*

Vln. II *poco sf dim. p*

Vla.

Cello *poco sf dim.*

Bass *poco sf dim.*

58 **cédez un peu** **a tempo**

Fl. *pp* *sempre pp*

Cor *pp* *sempre pp*

Cl. *pp* *sempre pp*

Bsn.

Hn. *pp* *p espr.*

Perc.

Mic. *tè - ge - rez, Sei - gneur Pro - tè - gez moi,*

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *sempre pp*

Cello *pp*

Bass *pp*

64

Fl. *smorz.*

Cor *smorz.*

Cl. *smorz.*

Bsn.

Hn.

Perc.

Mic.
tè - gez moi, O Sei - gneur! Pro-tè-gez moi, Sei -

Pno.

Vln. I *smorz.* pizz.

Vln. II *smorz.* pizz.

Vla. *smorz.*

Cello *smorz.* pizz.

Bass *smorz.*

Detailed description: This page of a musical score, numbered 612, contains measures 64 through 66. The score is for a full orchestra and a vocal soloist. The woodwind section (Flute, Cor Anglais, Clarinet, Bassoon) and the string section (Violins I and II, Viola, Cello, Bass) all play a melodic line marked *smorz.* (ritardando). The vocal soloist (Mic.) sings the lyrics: "tè - gez moi, O Sei - gneur! Pro-tè-gez moi, Sei -". The piano accompaniment (Pno.) is mostly silent, with some sustained notes. The strings also play a rhythmic accompaniment, with the Cello and Bass parts marked *smorz.* and *pizz.* (pizzicato) at the end of the measures.

67

Fl. *ppp* to Picc.

Cor *ppp* to Oboe

Cl. *ppp*

Bsn. *ppp* *p* \leftarrow \rightarrow *ppp en écho* *smorzando*

Hn. *ppp* *p* \leftarrow \rightarrow *ppp en écho* *smorzando*

Perc.

Mic. gneur! _____

Pno.

Vln. I *ppp* arco *ppp* senza sord.

Vln. II *ppp* arco *ppp* senza sord.

Vla. pizz. *ppp* arco *ppp* senza sord.

Cello arco *pp* *ppp* senza sord.

Bass arco *ppp* senza sord.

23. Duet

Allegro

Piccolo *tr*
ff to Flute

Oboe *ff*

Clarinet *in B \flat* *tr*
ff *pp* *très léger*

Bassoon *ff* *pp* *très léger*

Horn *ff*

Percussion

Don José Es-ca-mil-lo!

Escamillo Je suis Es-ca-mil-lo, To-ré-ro de Gre-na-del C'est

Piano *tr*
ff *tr*

Violin I *ff* *pizz.* *p*

Violin II *ff* *pizz.* *p*

Viola *ff* *pizz.* *p*

Cello *ff* *pizz.* *p*

Bass *ff* *pizz.* *p*

5

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

José

Esc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Je con nais vo-tre nom Soy-ez le bien-ve - nu, mais vrai-ment, ca-ma - ra-de, vous pou-viez y res-

moi!

arco 3
pp
arco

p

pp
arco

pp
arco

p

pp
p

9

Fl. *pp*³ *p legg.*

Ob. *pp*³ *p legg.*

Cl. *pp*³ *p legg.*

Bsn. *pp*³ *p legg.*

Hn. *pp* *p*

Perc.

José
ter_

Esc.
Je ne vous dis pas non_ Mais je suis a-mou reux, mon cher_ à la fo - li - e Et

Pno.

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

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

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

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

Bass *pizz.* *arco* *p*

poco rit.

14

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Esc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ce-lui là se - rait un pau-vre com-pa-gnon qui pour voir ses a-mours ne ris-que-raît sa vi -

arco

arco

arco

arco

arco

18 **a tempo**

Fl. *f* *p*

Ob. *p* *f* *pp*

Cl. *p* *f* *p*

Bsn. *p* *f* *pp*

Hn. *p* *f*

Perc.

José
Cel - le que vous ai-mez est i - ci? El-le s'ap

Esc.
e _____ Jus-te-ment C'est u - ne Zin - ga - ra, mon cher _____

Pno. *f*

Vln. I *leggiero* *f* *pp*

Vln. II *leggiero* *f* *pp*

Vla. *leggiero* *f* *pp*

Cello *leggiero* *f* *pp*

Bass *f*

Un peu moins vite

22

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f*

Perc.

José
pel - le? Car - men?

Esc.
Car men! Car - men! Oui, mon cher_

Pno.

Vln. I *f* *mf* pizz.

Vln. II *f* *mf* pizz.

Vla. *f* *mf* pizz.

Cello *f* *mf* pizz.

Bass *f* *mf* pizz.

26

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Esc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Elle a -vait pour a - mant, elle a -vait pour a - mant un sol-dat qui ja - dis a dé-ser-té pour

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

José

Esc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Car - men!

el - le Ils s'a-do - raient, mais c'est fi - ni, je crois Les a - mours de Car - men ne du - rent pas six

arco

p

34

Fl. *p*

Ob. *p*

Cl. *p* *espr.*

Bsn. *p*

Hn. *p*

Perc.

José
Vous l'ai-mez, ce-pen dant Vous l'ai-mez, ce-pen dant

Esc.
mois Je l'ai - me! Je l'ai - me, oui, mon

Pno.

Vln. I *cresc.*

Vln. II *arco p cresc.*

Vla. *arco p cresc.*

Cello *arco p cresc. espr.*

Bass *arco p cresc.*

38 **rall.** **1er tempo**

Fl. *pp* *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *pp* *f*

Perc.

José *3* *3*
Mais pour nous en-le-ver nos fil - les de Bo

Esc. cher, je l'ai - me, je l'aime à la fo-li - e

Pno. *f*

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

Vln. II *f* *tr*

Vla. *pp* *f* *tr*

Cello *pp* *f* *tr*

Bass *pizz.*

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

José

Esc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

hè - me, sa - vez vous bien, — qu'il faut pa - yer? —

Soit! On paie - ra — Soit! On paie

arco

46

suivez

a tempo, poco ritenuto

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. **Timp** *ff* F → G

José
Et que le prix se pai-e à coups de na-va-ja! Com-pre-nezvous?

Esc.
ra — À coups de na-va-ja? Le dis-cours es très

Pno. *ff*

Vln. I *ff* *sffp*

Vln. II *ff* *sffp*

Vla. *ff* *sffp*

Cello *ff* *sffp*

Bass *ff* *sffp*

55 **molto rall.**

Fl. *pp cresc. molto* *f*

Ob. *pp cresc. molto* *f*

Cl. *pp cresc. molto* *f* *p* *sf*

Bsn. *pp cresc. molto* *f* *p* *sf*

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

Perc. *pp cresc. molto* *f*

José
Oui, c'est moi mê - me!

Esc.
vous? J'en suis ra - vi, mon cher! J'en suis ra - vi, mon cher, et le tour est com

Pno. *pp cresc. molto* *f*

Vln. I arco *pp cresc. molto* *f* *p* *sf*

Vln. II arco *pp cresc. molto* *f* *p* *sf*

Vla. arco *pp cresc. molto* *f* *sf*

Cello arco *pp cresc. molto* *f* *p* *sf*

Bass arco *pp cresc. molto* *f*

59 Allegro

Fl. *f* *pp*

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

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

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

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

Perc. *pp* *cresc.* *f*

José
En - fin ma co - lè - re trouve à qui par - ler! Le sang, oui le sang je l'es - pè - re -

Esc.
plet! Quel - le mal - a - dres - se, j'en ri - rais vrai - ment! Cher - cher la maî - tres - se et trou -

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

Vln. I *pp* *cresc.* *f* *pp*

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

Vla. *pp* *cresc.* *f* *pp*

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

Bass *pp* *cresc.* *f*

72

Fl. *pp* *ff*

Ob. *pp* *ff*

Cl. *pp* *ff*

Bsn. *pp* *ff*

Hn. *ff*

Perc. *ff*

José
oui le sang je l'es - pè - re... va bien-tôt cou - ler Met - tez vous en gar - de et veil - lez... sur

Esc.
cher. la maî - tres - se et trou - ver, trou - ver l'a - mant Met - tez vous en gar - de et veil - lez... sur

Pno. *pp* *ff*

Vln. I *pp* *cresc. molto* *ff*

Vln. II *pp* *cresc. molto* *ff*

Vla. *pp* *ff*

Cello *pp* *ff*

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

79

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

José

Esc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ff

vous! Met-tez vous en gar-de et veil-lez sur vous! Tant pis pour qui tarde à pa-

vous! Met-tez vous en gar-de et veil-lez sur vous! Tant pis pour qui tarde à

86

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

José

Esc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

rer les coups!_ Met-tez vous en gar-de, veil - lez sur vous! Al - lons! En

— pa-rer les coups!_ Met-tez vous en gar-de, veil - lez sur vous! En gar-de! Al - lons!

ff

tr

tr

tr

tr

Même mouvt

93

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

José

Esc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

gar-de! Veil-lez sur vous! Veil-lez sur vous!

En gar-de! Veil-lez sur vous! Veil-lez sur vous!

sempre ff

ff

G → B

100

8va[^]-----1

8va[^]-----

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

sempre ff

104 (8)

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Perc. *fff*

Pno. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Cello *fff*

Bass *fff*

Detailed description: This page of a musical score covers measures 104 through 107. The score is for a full orchestra and piano. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and Percussion all play a rhythmic pattern of eighth notes with rests, marked *fff*. The strings (Violins I and II, Viola, Cello, Bass) play a similar eighth-note pattern, also marked *fff*. The piano part (Pno.) provides harmonic support with chords and arpeggios, marked *fff*. A dashed line above the first three measures indicates a first ending. The key signature has one flat, and the time signature is 4/4.

24. Finale

Moderato

Flute *fff*

Oboe *fff*

Clarinet *fff*
in B \flat

Bassoon *fff*
p *cresc.* *f*

Horn *fff*

Percussion *fff*
C → D \flat
B → F

Carmen
Ho-là, ho-là, Jo - sé! —

Escamillo
Vrai! J'ai l'à - me ra-

Piano *fff*

Violin I *fff* *p* *cresc.* *f* *p*

Violin II *fff* *p* *cresc.* *f* *p*

Viola *fff* *p* *cresc.* *f* *p*

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

Bass *fff*

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Esc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

vi - e que ce soit vous, Car men, qui me sau-viez la vi - e Quant à

p dim. *pp*

p dim. *pp*

p dim. *pp*

p dim. *pp*

pp

11

Fl. *p legg.*

Ob. *p legg.*

Cl. *p legg.*

Bsn. *p legg.* *p*

Hn. *p legg.* *p*

Perc.

Esc. *p*
 toi, beau sol-dat, nous som-mes manche à man - che, et nous joue rons la bel - le, oui, nous joue-rons la bel -

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass

15

suivez

a tempo animato

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Dan.

Esc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

sfp

f

f

f

f

f

C'est bon, c'est bon! Plus de que - rel - le! nous, nous al - lons par

- le Le jour où tu vou - dras re - pren - dre le com - bat

a tempo moderato

19

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Dan. *8*
tir et toi, et toi, l'a-mi, bon soir

Esc. *8*
Souf-frez au moins qu'a-vant de vous dire au re

Pno.

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *sf* *p*

Cello *pp* *p*

Bass *pp* *p*

27

poco rit.

Fl. *sf* *pp*
 Ob. *sf* *pp*
 Cl. *sf* *pp*
 Bsn. *sf* *ff dim.* *pp*
 Hn. *pp* *ff dim.* *pp*
 Perc. *[Silent]*
 Esc. *[Silent]*
 Pno. *[Silent]*
 Vln. I *p* *pp* *ff dim.* *pp*
 Vln. II *p* *pp* *ff dim.* *pp*
 Vla. *p* *pp* *ff dim.* *pp*
 Cello *p espr. cresc* *sf* *p* *pp* *ff dim.* *pp*
 Bass *[Silent]* *arco* *ff dim.* *pp*

mieux. Et qui m'aime y vien - dra, et qui m'aime y vien - dra L'a-mi, tiens toi tran

33 Un peu retenu

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

quil - le! J'ai tout dit, oui, j'ai tout dit.

sf pp sf pp sf pp sf pp sf pp

sf pp sf pp sf pp sf pp sf pp

sf pp sf pp sf pp sf pp sf pp

pizz.

Detailed description: This is a page of a musical score for the piece 'Un peu retenu', starting at measure 33. The score is arranged in a standard orchestral format with a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Escamotage (Esc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line (Esc.) has the lyrics 'quil - le! J'ai tout dit, oui, j'ai tout dit.' with a long horizontal line indicating a sustained note. The woodwinds (Fl., Ob., Cl., Bsn.) and strings (Vln. I, Vln. II, Vla., Cello, Bass) have complex rhythmic patterns, often marked with *sf* (sforzando) and *pp* (pianissimo). The piano part (Pno.) is mostly silent. The percussion part (Perc.) is also mostly silent. The score is written in a key signature of one flat (B-flat) and a time signature of 4/4.

38 **rit.** **a tempo**

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp* *p*

Hn.

Perc.

Esc. *p*

Pno.

Vln. I

Vln. II

Vla.

Cello *p*

Bass *p* arco

Et je n'ai plus i-ci, qu'à fai-re mes a - dieux

44

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

poco sf

poco sf

poco sf

poco sf

Detailed description: This page of a musical score covers measures 44 to 48. The instruments listed 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 is one flat (B-flat major or D minor), and the time signature is 4/4. The Flute and Oboe parts are mostly rests. The Clarinet and Bassoon parts have melodic lines with slurs and accents, both marked *poco sf* starting in measure 47. The Viola and Cello parts also have melodic lines with slurs and accents, both marked *poco sf* starting in measure 47. The Piano, Horn, Percussion, Violin I, and Violin II parts are mostly rests.

53

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

José
men! Je suis las de souf-frir

Dan.
En rou - te, en rou - te, il faut par

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Dan.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

U-ne fem - me!

Par- dieu! La sur - prise est heu

66

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc. *pp cresc.* *f*

Mic. Don Jo - sé!

José Mi-ca - ë - la! Mal - heu - reu - se! Que viens tu faire i -

Dan. reu - se!

Pno. *pp* *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Bass *f*

69 *Andante moderato*

Fl. *pp* *pp*

Ob. *pp* *aussi p que possible*

Cl. *pp* *pp*

Bsn. *pp* *aussi p que possible*

Hn. *pp* *pp*

Perc.

Mic. Moi, je viens te cher - cher! — Là - bas est la chau - miè - re où sans

José ci?

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp* *pp pizz.*

Bass *pp*

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mic.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ces - - se pri - ant u - ne mè - re, ta mè - re pleure, hé-

Detailed description: This page of a musical score covers measures 74 to 77. The key signature is one flat (B-flat major or D 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.), Microphone (Mic.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line (Mic.) has lyrics: "ces - - se pri - ant u - ne mè - re, ta mè - re pleure, hé-". The piano accompaniment (Pno.) features a complex texture with many triplets. The woodwinds and strings provide harmonic support with various melodic and rhythmic patterns.

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mic.

las, sur son en-fant El - le pleure et t'ap-pel - le El - le

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 78 to 81. The key signature is B-flat major (two flats). The vocal line (Mic.) features a melody with lyrics: "las, sur son en-fant El - le pleure et t'ap-pel - le El - le". The piano accompaniment (Pno.) consists of a rhythmic pattern of eighth-note triplets in both hands. The woodwind section includes 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 Flute (Fl.) and Oboe (Ob.) parts are present but contain rests throughout the measures.

82

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mic.

Pleure et te tend les bras _____ Tu pren - dras pi-tié d'el - le, Jo -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p

sf

sf

sf

sf

sf

sf

Animez un peu

90

Fl. *p*

Ob.

Cl. *pp* *p*

Bsn. *pp*

Hn.

Perc.

Car. rien_ Oui, tu de-vrais par - tir

José 8 Tu me dis de la sui - vre Tu me dis de la sui - vre Pour que

Pno.

Vln. I *pp* 3 3 3 3

Vln. II *pp* 3 3 3 3

Vla. *pp* 3 3 3 3

Cello *pp* arco

Bass *pp* arco

Detailed description of the musical score: The score is for a piece titled 'Animez un peu' starting at measure 90. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn), Percussion, and a string section (Violin I, Violin II, Viola, Cello, Bass). There are also vocal parts for 'Car.' and 'José'. The key signature has two flats (B-flat and E-flat). The woodwinds and strings play in a piano to pianissimo range. The vocal parts have lyrics in French. The string parts include triplets and are marked 'arco'.

94

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

Ob. *p cresc.* *f*

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

Bsn. *p cresc.* *f*

Hn. *p cresc.* *f*

Perc. *pp* *f*

José
 toi, tu puis - se cou - rir a - près ton nou - vel a mant! Non! Non vrai - ment! Dût

Pno. *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Bass *cresc.* *f*

98 **Moderato**

Fl. *3*

Ob. *3*

Cl. *3*

Bsn. *3*

Hn. *ff*

Perc.

José
il m'en cou-ter la vi - e Non, Car men, je ne par-ti-rai pas Et la

Pno. *3*

Vln. I

Vln. II

Vla.

Cello

Bass *f ff f ff f ff f ff*

Allegro

107

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

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

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

Bsn. *f* *ff* *mf* *f* *ff*

Hn. *f* *ff* *mf* *f* *ff*

Perc. *f* *ff* Db → D[♯]

Mic.

José
vi - e Non, non, non, je ne par-ti - rai pas! —

Chorus
MERCÉDÈS with sopranos
FRASQUITA with altos
REMENDADO with tenors
DANCAIRO with basses
Il t'en cou-te-ra la vi - e, Jo - sé, si tu ne pars

Pno. *f* *ff*

Vln. I *f* *ff* *mf cresc.* *ff*

Vln. II *f* *ff* *mf cresc.* *ff*

Vla. *f* *ff* *mf cresc.* *ff*

Cello *f* *ff* *mf cresc.* *ff*

Bass *f* *ff* *mf cresc.* *ff*

111

Fl. *f* *3* *3* *ff*

Ob. *mf* *f* *3* *3* *ff* *mf*

Cl. *mf* *f* *3* *3* *ff* *mf*

Bsn. *mf* *f* *3* *3* *ff* *mf*

Hn. *mf* *ff*

Perc.

Mic. bras Cet-te chaî - ne qui te lie, Jo-sé, tu la bri - se - ras Hé-las, Jo-

José *3* Lais-se moi!

Chorus pas Et la chaî-ne qui vous li - e se rom-pra par ton tre - pas!

Pno.

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

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

Vla. *mf cresc.* *3* *3* *3* *ff* *p*

Cello *mf cresc.* *3* *3* *3* *ff* *mf*

Bass *ff* *mf*

114

Moderato

Fl. *mf* *ff* 3 3

Ob. *f* *mf* *f* *mf* *ff* 3 3

Cl. *f* *mf* *f* *mf* *ff* 3 3

Bsn. *f* *mf* *f* *mf* *ff* 3 3

Hn. *mf* *ff* *ff*

Perc.

Mic.

José
 Car je suis con-dam - né! Ah! Je te tiens, — fil - le dam - né - e Je te

Chorus
 Jo-sé, prends gar - de!

Pno. 3 3

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

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

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

Cello *<f* *mf* *<f* *ff*

Bass *<f* *mf* *<f* *ff* *f* *ff* *f* *ff*

119

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

José

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

mf espr.

tiens et je te for-ce-rai bien à su - bir la des-ti - né - e qui ri - ve ton sort au

f *ff* *f* *ff*

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

124

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

José

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p *cresc.* *f* *ff*

p *cresc.* *f* *ff*

p *cresc.* *f* *ff*

p *cresc.* *f* *ff*

f *ff*

f *ff*

mien Dût il m'en cou-ter la vi - e Non, non, non, je ne par-ti - rai

p *cresc.* *f* *ff*

cresc. *f* *ff*

cresc. *f* *ff*

cresc. *f* *ff*

cresc. *f* *ff*

p *cresc.* *f* *ff*

Allegro

suivez

Moderato

128

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mic.

José

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

D → C

U-ne pa-role en-cor, ce se-ra la der-niè - re

pas!—

FRASQUITA & MERCÉDÈS with sopranos
REMENDADO & DANCAIRO 8va bassa

Ah!— Prends gar - de, prends gar - de, Don Jo - sé!

pp

pp

pp

3

3

133

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mic.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

Hé - las, Jo-sé, ta mè - re se meurt et ta mè - re ne vou-drait pas mou

Allegro

138

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *ff*

Perc. *ff*

Mic.
rir sans t'a-voir par-don - né
 Oui, Don Jo - sé!

José
 Ma mè-re! El-le se meurt!_
 Par-tons, ah, par - tons!_

Pno. *ff*

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

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

Vla. *pp* *f* *ff*

Cello *pp* *f* *ff*

Bass *ff*

Très retentiu

Moderato

143

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Sois con-ten-te Je pars. Mais, nous nous re-ver - rons!_

ff

ff

ff

Allegro moderato

147

Fl. *mf dim. molto*

Ob. *mf dim. molto*

Cl. *mf dim. molto*

Bsn. *mf dim. molto*

Hn.

Perc. *f*

Esc. To - ré - a - dor_ en gar - de!_

Pno. *p*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Cello *pizz.* *ff* *p*

Bass *pizz.* *ff*

154

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Esc.

To - ré - a dor, — To - ré - a-dor! — Et son-ge bien, oui songe en com-bat-tant — qu'un oeil noir te re

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score, page 154. It features a vocal line and several instrumental parts. The vocal line (Esc.) is in a bass clef with a key signature of one flat (B-flat). The lyrics are: "To - ré - a dor, — To - ré - a-dor! — Et son-ge bien, oui songe en com-bat-tant — qu'un oeil noir te re". The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The piano part has a complex accompaniment with many chords and moving lines. The string parts (Vln. I, Vln. II, Vla., Cello, Bass) are playing a rhythmic pattern of eighth notes. The woodwind and brass parts are mostly silent, indicated by a horizontal line with a bar through it.

164

This musical score page contains measures 164 through 168. The instruments and their parts are as follows:

- Fl. (Flute):** Plays a melodic line with a long slur across measures 164-168.
- Ob. (Oboe):** Plays a melodic line with a long slur across measures 164-168.
- Cl. (Clarinet):** Plays a melodic line with a long slur across measures 164-168.
- Bsn. (Bassoon):** Plays a melodic line with a long slur across measures 164-168.
- Hn. (Horn):** Plays a rhythmic pattern of eighth notes with a slur.
- Perc. (Percussion):** Plays a rhythmic pattern of eighth notes.
- Esc. (Euphonium):** Remains silent throughout the measures.
- Pno. (Piano):** Remains silent throughout the measures.
- Vln. I (Violin I):** Plays a melodic line with a slur.
- Vln. II (Violin II):** Plays a melodic line with a slur.
- Vla. (Viola):** Plays a melodic line with a slur.
- Cello:** Plays a rhythmic pattern of eighth notes.
- Bass:** Plays a rhythmic pattern of eighth notes.

169

Fl. *ff*³ to Picc.

Ob. *ff*³

Cl. *ff*³

Bsn. *ff*³

Hn. *ff*³

Perc. *ff*
C → D
F → G

Pno. *ff*

Vln. I *ff*³

Vln. II *ff*³

Vla. *ff*³

Cello *ff*³

Bass *ff*³