

24A. Entr'acte

Allegro vivo

Piccolo
ff

Oboe
ff

Clarinet
in A
ff

Bassoon
ff

Horn
ff

Percussion
Tamb
ff *dim.*

Piano
ff

Violin I
ff *pizz.* *dim.*

Violin II
ff *pizz.* *dim.*

Viola
ff *pizz.* *dim.*

Cello
ff *pizz.* *dim.*

Bass
ff *pizz.* *dim.*

13

Picc.

Ob. *p espr.*

Cl.

Bsn.

Hn.

Perc. *pp* *pp*

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

26

Picc. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

This musical score page, numbered 26, contains measures 26 through 35. It features ten staves for different instruments: 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 Piccolo, Clarinet, Oboe, and Percussion parts have dynamic markings of *p* (piano). The Piccolo and Clarinet parts play a sixteenth-note tremolo pattern from measure 26 to 34, while the Oboe and Percussion parts play a similar pattern from measure 26 to 30. The Violin I and II, Viola, Cello, and Bass parts play a steady eighth-note accompaniment throughout the measures. The Horn and Piano parts are silent. The key signature has two flats, and the time signature is common time.

37

Picc. *p*

Ob. *sf dim.*

Cl. *p*

Bsn.

Hn.

Perc. *pp*

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 37 to 46. The Piccolo part (measures 37-46) features a series of sixteenth-note patterns, starting with a *p* dynamic. The Oboe part (measures 37-46) begins with a melodic line marked *sf dim.* and concludes with a whole note. The Clarinet part (measures 37-46) plays a similar sixteenth-note pattern to the Piccolo, also marked *p*. The Bassoon, Horn, Piano, and Percussion parts are present but mostly silent or play simple rhythmic accompaniment. The Percussion part (measures 37-46) has a *pp* dynamic. The string section (Violin I, Violin II, Viola, Cello, and Bass) provides a steady accompaniment with eighth-note patterns.

48

Picc. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. *ff* *p* *ff*

Bsn. *ff* *p* *ff*

Hn. *ff* *p* *ff*

Perc. *f* *p*

Pno. *f* *p*

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

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

Vla. arco *ff* pizz. *p*

Cello arco *ff* pizz. *p*

Bass arco *ff* pizz. *p*

Detailed description: This page of a musical score covers measures 48 to 53. The score is for a full orchestra. The woodwinds (Piccolo, Oboe, Clarinet, Bassoon, Horn) play a rhythmic pattern of eighth notes, with dynamics ranging from fortissimo (ff) to piano (p). The Percussion part features a steady eighth-note accompaniment, alternating between forte (f) and piano (p). The Piano accompaniment consists of chords in the right hand and a simple eighth-note bass line in the left hand, with dynamics from forte (f) to piano (p). The strings (Violin I, Violin II, Viola, Cello, Bass) play a rhythmic pattern of eighth notes, alternating between arco (bowed) and pizzicato (pizz.) playing, with dynamics from fortissimo (ff) to piano (p). The score is in a key with one flat and a 2/4 time signature.

59

Picc. *p* *pp* tr

Ob. *p* *pp* tr

Cl. *p* *pp* tr

Bsn. *p* *pp* tr

Hn. *p* *pp*

Perc. *f* *p* *dim.*

Pno. *f* *p*

Vln. I arco *ff* pizz. *p* arco 3 3

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

Vla. arco *ff* pizz. *p*

Cello arco *ff* pizz. *p*

Bass arco *ff* pizz. *p*

Detailed description: This page of a musical score, numbered 59, features a woodwind section (Piccolo, Oboe, Clarinet, Bassoon) and a brass section (Horn). The woodwinds play a melodic line with dynamic markings of *p* and *pp*, and trills. The Horn plays a similar line with *p* and *pp* dynamics. The Percussion part has a rhythmic pattern starting *f* and ending *dim.*. The Piano accompaniment features chords and a bass line, with dynamics *f* and *p*. The string section (Violin I, Violin II, Viola, Cello, Bass) plays a rhythmic accompaniment, starting *arco ff* and switching to *pizz. p* in measure 60. Violin I includes triplets in measures 63 and 64.

69

Picc. *tr* *p* *sf* *p* *sf* *p*

Ob. *tr*

Cl. *tr*

Bsn. *tr* *poco a poco cresc.*

Hn. *poco a poco cresc.*

Perc.

Pno. *pp* *poco a poco cresc.*

Vln. I *3 3* *3 3* *sf* *p* *sf* *p*

Vln. II *pp* *poco a poco cresc.*

Vla. *pp* *poco a poco cresc.*

Cello *pp* *poco a poco cresc.*

Bass *pp* *poco a poco cresc.*

79

Picc. *sf* > *p* *f*

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

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

Bsn.

Hn.

Perc. *p cresc.*

Pno.

Vln. I *sf* > *p* *f*

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 79 to 88. The Piccolo part begins with a dynamic shift from *sf* to *p* and ends with a *f* flourish. The Oboe and Clarinet parts feature a *mf* dynamic with a *cresc.* marking, reaching *f* by the end of the page. The Bassoon part consists of a steady eighth-note accompaniment. The Horn part plays a similar eighth-note accompaniment. The Percussion part has a *p cresc.* marking. The Piano part provides harmonic support with chords and moving lines in both hands. The Violin I part mirrors the Piccolo's dynamic changes. The Violin II part plays a consistent eighth-note accompaniment. The Viola, Cello, and Bass parts also play eighth-note accompaniments.

91

Picc. *to Flute*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Pno. *f*

Vln. I *arco* *ff espr.*

Vln. II *arco* *ff espr.*

Vla. *arco* *ff espr.*

Cello *arco* *ff espr.*

Bass *f*

Detailed description: This page of a musical score, numbered 91, contains staves for various instruments. The Piccolo part features a rapid sixteenth-note run in measures 91-94, followed by a transition to the Flute. The Oboe, Clarinet, Bassoon, and Horn parts provide harmonic support with sustained notes and rhythmic patterns. The Percussion part has a steady eighth-note accompaniment. The Piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand. The Violin I, Violin II, Viola, and Cello parts play in unison, marked *arco* and *ff espr.* The Bass part provides a steady eighth-note accompaniment. The score is written in a key signature of two flats and a common time signature.

101

Fl. *ff* *fff* to Picc.

Ob. *ff*

Cl. *ff* *fff*

Bsn. *ff* *fff*

Hn. *ff* *fff*

Perc. *ff*

Pno. *ff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Cello *fff*

Bass *ff*

Detailed description: This page of a musical score, numbered 101, contains measures 101 through 104. 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.) and Piano (Pno.) parts are also present. The key signature has one flat (B-flat), and the time signature is 4/4. The score features various dynamics, including fortissimo (ff) and fortississimo (fff). The Flute part includes a dynamic change from ff to fff and a performance instruction 'to Picc.' (piccolo). The strings play a rhythmic pattern of eighth notes, while the woodwinds and piano play more melodic and harmonic lines. The percussion part has a steady eighth-note accompaniment.

114

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

f

dim.

f

dim.

pizz.

sempre ff

poco a poco dim.

#sempre ff

#poco a poco dim.

sempre ff

poco a poco dim.

sempre ff

poco a poco dim.

sempre ff

poco a poco dim.

126

Picc. *mf dim. molto*

Ob.

Cl. *mf dim. molto*

Bsn.

Hn.

Perc. *mf dim. molto*

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 126 to 135. The Piccolo part begins in measure 126 with a melodic line marked *mf dim. molto*. The Oboe part has a melodic line with some grace notes. The Clarinet part also begins in measure 126 with a melodic line marked *mf dim. molto*. The Bassoon part is silent. The Horn part is silent. The Percussion part has a rhythmic pattern of eighth notes marked *mf dim. molto*. The Piano part is silent. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a rhythmic pattern of eighth notes. The Cello part plays a rhythmic pattern of eighth notes. The Bass part plays a rhythmic pattern of eighth notes.

molto rall.

137

Picc. *p* to Flute

Ob. *p*

Cl. *p*

Bsn.

Hn.

Perc.

Pno.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Cello *p* *pp*

Bass *p* *pp*

147 **a tempo**

Fl. *pp* 3 3 *smorzando* 3 3 3 3

Ob. *pp*

Cl.

Bsn.

Hn.

Perc. *pp* *smorzando*

Pno. *ppp* *smorzando*

Vln. I *arco* *tr* *smorzando* *tr*

Vln. II *smorzando*

Vla. *smorzando*

Cello *smorzando*

Bass *smorzando*

155

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Perc.

Pno.

Vln. I *ppp* pizz.

Vln. II *ppp*

Vla. *ppp*

Cello *ppp*

Bass *ppp*

ACT FOUR

25. Chorus

Allegro deciso

This musical score is for the Chorus of Act Four, marked **Allegro deciso**. The piece is in 3/4 time and the key signature has one sharp (F#). The score is arranged for a full orchestra and includes the following parts:

- Flute:** Enters in the third measure with a melodic line starting on G4, marked *f*.
- Oboe:** Enters in the third measure with a melodic line starting on G4, marked *f*.
- Clarinet:** Labeled **in A**, enters in the third measure with a melodic line starting on G4, marked *f*.
- Bassoon:** Enters in the third measure with a melodic line starting on G2, marked *f*.
- Horn:** Remains silent throughout this section.
- Percussion:** Remains silent throughout this section.
- Piano:** Remains silent throughout this section.
- Violin I:** Plays a rhythmic accompaniment of eighth notes in the first two measures, then rests, and enters in the fifth measure with a melodic line marked *f*.
- Violin II:** Plays a rhythmic accompaniment of eighth notes in the first two measures, then rests, and enters in the fifth measure with a melodic line marked *f*.
- Viola:** Plays a rhythmic accompaniment of eighth notes throughout the section, marked *f*.
- Cello:** Plays a rhythmic accompaniment of eighth notes throughout the section, marked *f*.
- Bass:** Enters in the third measure with a melodic line starting on G2, marked *f*.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description of the musical score: This page of a symphony score, numbered 691, contains parts for various instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The middle section includes Horn (Hn.), Percussion (Perc.), and Piano (Pno.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in 7/8 time and features complex rhythmic patterns and melodic lines. The Flute part begins with a measure marked '7' and contains a series of sixteenth notes. The Oboe and Clarinet parts have similar rhythmic patterns. The Bassoon part has a more sparse, rhythmic pattern. The Horn, Percussion, and Piano parts are mostly silent. The Violin I and II parts have melodic lines with accents. The Viola, Cello, and Bass parts have rhythmic patterns, with the Cello and Bass parts featuring dense sixteenth-note textures.

15

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *f* *ff*

Perc. **Timp** *ff*

Pno. *f* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. pizz *ff* arco

Cello pizz *ff* arco

Bass pizz *ff* arco

Detailed description: This page of a musical score covers measures 15 through 20. The score is for a full orchestra. The key signature has one sharp (F#) and the time signature is 3/4. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Cello, Bass) all play a rhythmic pattern of eighth notes starting in measure 15. The woodwinds and strings are marked *ff* (fortissimo) from measure 15 onwards. The Oboe and Clarinet parts have accents (^) over the notes in measures 16-18. The Horn part starts in measure 15 with a dynamic of *f* and changes to *ff* in measure 19. The Percussion part features a snare drum pattern starting in measure 19, marked *ff*. The Piano part plays chords in the right hand and a rhythmic pattern in the left hand, marked *f* in measure 15 and *ff* in measure 19. The Violin I and II parts play a triplet eighth-note pattern, marked *ff* in measure 19. The Viola, Cello, and Bass parts play a pattern of eighth notes, with the Viola and Cello marked *ff* in measure 19. The Viola and Cello parts are marked *pizz* (pizzicato) in measures 15-18 and *arco* (arco) in measure 19. The Bass part is marked *pizz* in measures 15-18 and *arco* in measure 19.

22

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

A deux cuar - tos! A deux cuar - tos! A deux cuar - tos! A deux cuar - tos! A deux cuar - tos!

28

Fl. *f > p*

Ob. *fp*

Cl. *f > p*

Bsn. *f* *fp*

Hn. *fp* *f*

Perc.

Chorus
A deux cuar-tos! A deux cuar-tos! A deux cuar-tos!
Des é-ven-tails pour s'é-ven-ter —
Des o-ran-ges pour

Pno. *f* *p* *f*

Vln. I *p* *p* — *sf*

Vln. II *p* — *sf*

Vla. *fp* *fp*

Cello *fp* *fp*

Bass *f* *f*

34

Fl. *cresc.*

Ob. *f* *fp cresc.*

Cl. *cresc.*

Bsn. *fp* *f*

Hn. *fp* *fp cresc.*

Perc.

Chorus
gri-gnot-ter
Le pro-gramme a - vec les de-tails De l'eau
Du vin Des ci-ga-rettes

Pno. *p* *f* *f*

Vln. I *p* *sf* *p* *cresc.*

Vln. II *p* *sf* *p* *cresc.*

Vla. *fp* *fp cresc.*

Cello *fp* *fp cresc.*

Bass *f* *f*

39

Fl. *f > p*

Ob. *fp* *fp* *f*

Cl. *f > p*

Bsn. *f* *fp* *fp*

Hn. *fp* *f* *fp*

Perc.

Chorus
 Des é-ven-tails pour s'é-ven ter
 Des o-ran - ges pour gri-gnot-ter
 Le pro-gramme a -

Pno. *f* *p* *f* *p* *f*

Vln. I *f* *p* *sf* *p* *sf* *p*

Vln. II *f* *p* *sf* *p* *sf* *p*

Vla. *fp* *fp* *fp*

Cello *fp* *fp* *fp*

Bass *f* *f* *f*

44

Fl. *cresc.* *f*

Ob. *fp cresc.* *f*

Cl. *cresc.* *f*

Bsn. *f* *f*

Hn. *fp cresc.* *f*

Perc. *f*

Chorus
 vec les de-tails De l'eau A deux cuar - tos! A deux cuar - tos!
 Du vin Des ci-ga-rettes

Pno. *f* *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *fp cresc.* *f*

Cello *fp cresc.* *f*

Bass *f* *f*

49

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc.

Chorus
A deux cuar - tos! A deux cuar - tos! Vo - yez à deux cuar tos, se - ño - ras et ca - bal -

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Detailed description: This page of a musical score covers measures 49 through 54. It features a variety of instruments and a chorus. 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 marking of *ff* (fortissimo) starting in measure 50. The Percussion (Perc.) part is mostly silent, with a few notes in measures 49 and 50. The Chorus enters in measure 49 with the lyrics "A deux cuar - tos! A deux cuar - tos! Vo - yez à deux cuar tos, se - ño - ras et ca - bal -". The Piano (Pno.) part provides harmonic support with chords and moving lines, also marked *ff*. The string section, consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, all play a consistent eighth-note pattern with a *ff* dynamic marking.

55

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Zun.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

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

le - - - - - ros! En-voi

Des o - ran - ges, vi - te!

61

Fl. *p*

Ob. *p*

Cl.

Bsn.

Hn.

Perc.

Girl

Chorus

Pno. *p*

Vln. I *p*

Vln. II

Vla.

Cello

Bass

Mer - ci, mon of-fi

ci, — pre - nez, pre - nez, — mes-de-moi - sel - les

68

Fl. *p* *f > p*

Ob. *p* *fp*

Cl. *f > p*

Bsn. *f*

Hn. *fp*

Perc.

Girl
cier, — mer - ci

Chorus
Cel - les ci, se - ñor, sont plus bel - les

Des é-ven-tails pour

Pno. *p* *f*

Vln. I *p*

Vln. II

Vla. *fp*

Cello *fp*

Bass *f*

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

s'é-ven ter

Des o ran - ges pour gri-gnot-ter

Le pro-gramme a - vec les de-tails

Du

fp

f

fp

f

fp

p

f

p

f

p

sf

p

sf

p

fp

fp

f

f

79

Fl. *cresc.* *f > p*

Ob. *fp cresc.* *fp* *fp*

Cl. *cresc.* *f > p*

Bsn. *f* *f* *fp*

Hn. *fp cresc.* *fp* *f*

Perc.

Zun. Ho - là! _____ Des é-ven

Chorus De l'eau
vin Des ci - ga-rettes

Pno. *f* *f* *p* *f*

Vln. I *cresc.* *f* *p* *sf*

Vln. II *cresc.* *f* *p* *sf*

Vla. *fp cresc.* *fp* *fp*

Cello *fp cresc.* *fp* *fp*

Bass *f* *f* *f*

84

Fl. *cresc.*

Ob. *f* *fp cresc.*

Cl. *cresc.*

Bsn. *fp* *f*

Hn. *fp* *fp cresc.*

Perc.

Zun. tails! _____

Gypsy
Vou - lez vous aus - si des lor - gnet - tes?

Pno. *p* *f* *f*

Vln. I *p* *sf* *p* *cresc.*

Vln. II *p* *sf* *p* *cresc.*

Vla. *fp* *fp cresc.*

Cello *fp* *fp cresc.*

Bass *f* *f*

89

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc. *f*

Chorus
 A deux cuar - tos! A deux cuar - tos! A deux cuar - tos! A deux cuar - tos! Vo - yez à deux cuar tos,

Pno. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Bass *f* *ff*

95

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ff

ff

ff

ff

ff

p cresc.

f

ff

se - ño - ras... et ca - bal - re - - - - ros! A deux cuar - tos!

ff

ff

ff

ff

ff

ff

100

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

A deux cuar - tos! A deux cuar - tos! Vo - yez, vo - yez!

f

106

Fl. to Picc.

Perc. D → E
G → A

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 106 through 110. The score is arranged in a standard orchestral format with 12 staves. 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 (Cello), and Bass (Bass). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part begins with a measure rest in measure 107 and then plays a melodic line. The Oboe, Clarinet, and Bassoon parts have similar melodic lines. The Horn part plays a steady eighth-note accompaniment. The Percussion part has a simple rhythmic pattern. The Piano part features a complex texture with many chords and some sustained notes. The Violin I and II parts play a melodic line with some slurs. The Viola, Cello, and Bass parts provide a harmonic foundation with a steady eighth-note accompaniment. The score ends with a double bar line in measure 110.

alternative ending

111

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, page 709, features an 'alternative ending' starting at measure 111. The score is arranged in a standard orchestral format with 12 staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The next two staves are for Percussion (Perc.) and Piano (Pno.). The bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The woodwinds and strings play melodic lines, while the piano provides harmonic support with chords and arpeggios. The percussion part consists of rhythmic patterns. The score concludes with a final measure in measure 116.

118

Fl. *f dim.* *f* to Picc.

Ob. *f*

Cl. *f dim.* *mf dim.* *f*

Bsn. *mf dim.* *f*

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

Perc. *f* D → E
G → A

Pno. *f*

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

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

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

Cello *dim.* *p* *f*

Bass *p* *f*

Detailed description: This page of a musical score, numbered 118, contains ten staves for various instruments. The Flute (Fl.) staff begins with a melodic line marked *f dim.* and includes a dynamic change to *f* with the instruction "to Picc." (Piccolo). The Oboe (Ob.) staff has a melodic line marked *f*. The Clarinet (Cl.) staff features a melodic line with dynamics *f dim.*, *mf dim.*, and *f*. The Bassoon (Bsn.) staff has a melodic line with dynamics *mf dim.* and *f*. The Horn (Hn.) staff has a melodic line with dynamics *dim.*, *p*, and *f*. The Percussion (Perc.) staff is mostly silent, with a final measure marked *f* and a chord change from D to E and G to A. The Piano (Pno.) staff has a melodic line marked *f*. The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass staves all have melodic lines with dynamics *dim.*, *p*, and *f*.

26. March and Chorus

Allegro giocoso

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

- Piccolo:** Treble clef, 2/4 time, key of A major. Rested throughout.
- Oboe:** Treble clef, 2/4 time, key of A major. Rested throughout.
- Clarinet:** Treble clef, 2/4 time, key of A major. Labeled "in A". Rested until the final measure, where it plays a short melodic phrase marked *pp*.
- Bassoon:** Bass clef, 2/4 time, key of A major. Plays a rhythmic pattern of eighth notes starting in the second measure, marked *pp*.
- Horn:** Bass clef, 2/4 time, key of A major. Plays a sustained, low melodic line marked *pp*.
- Percussion:** Bass clef, 2/4 time. Labeled "Timp". Plays a rhythmic pattern of eighth notes, marked *pp*. A "4" is written above the staff in the fourth measure.
- Children:** Treble clef, 2/4 time, key of A major. Rested until the final measure, where they sing the words "Les voi" with a short melodic line.
- Piano:** Treble and Bass clefs, 2/4 time, key of A major. Rested throughout.
- Violin I:** Treble clef, 2/4 time, key of A major. Rested until the final measure, where it plays a short melodic phrase marked *pp*.
- Violin II:** Treble clef, 2/4 time, key of A major. Rested until the final measure, where it plays a short melodic phrase marked *pp*.
- Viola:** Alto clef, 2/4 time, key of A major. Rested until the final measure, where it plays a short melodic phrase marked *pp*.
- Cello:** Bass clef, 2/4 time, key of A major. Plays a sustained, low melodic line marked *pp*.
- Bass:** Bass clef, 2/4 time, key of A major. Plays a sustained, low melodic line marked *pp*.

8

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ch.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p legg.

p legg.

p legg.

p

8 12

ci! Les voi - ci! Voi-ci la qua - dril - - - - le!

3 3

14

Picc. *mf legg.* *cresc.*

Ob. *mf* *mf cresc.*

Cl. *mf* *cresc.*

Bsn. *mf* *mf cresc.*

Hn. *mf cresc.*

Perc. 16

Chorus
 Les voi-ci! Les voi-ci! Oui, les voi-ci! Voi-ci la qua
 Les voi-ci! 3

Pno.

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

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

Vla. *p* *mf* *cresc.*

Cello *cresc.*

Bass *cresc.*

21

Picc. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

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

Chorus
dril - - le! Les voi - ci, voi - ci la qua-dril - le,
(children with sopranos)

Pno. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Bass *f* *ff*

29

Picc. *tr*

Ob.

Cl. *tr*

Bsn.

Hn.

Perc.

Chorus
la qua - dril - le des To - ré - ros Sur les lan - ces le so - leil bril - le En l'air, en l'air, en l'air, en

Pno.

Vln. I *tr*

Vln. II *tr*

Vla.

Cello

Bass

35

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

l'air_ to-ques et som-bre-ros Les voi-ci, voi-ci la qua-dril le La qua-dril - le des To-ré-ros

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

tr

tr

41

Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Perc. 

Chorus
Les voi-ci, les voi-ci, les voi-ci!


Pno. 

Vln. I 

Vln. II 

Vla. 

Cello 

Bass 

55

Picc. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn.

Perc.

Ch.

Voi-ci, dé-bouchant sur la pla - ce Voi ci d'a-bord,

Pno. *p*
8^{va}

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*
pizz.

62

Picc. *f*

Ob. *p* *f*

Cl. *f*

Bsn. *f*

Hn.

Perc.

Ch.
 mar chant au pas — Voi-ci d'a-bord, mar-chant au pas, l'A-gua-zil à vil-lai-ne-fa-ce À bas! À bas! À bas! À

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f* *tr*

Cello *f*

Bass *f* *arco*

69

Picc. *pp crescendo molto* *tr*

Ob. *pp crescendo molto* *tr*

Cl. *pp crescendo molto* *tr*

Bsn. *pp crescendo molto* *tr*

Hn. *f* *pp crescendo molto*

Perc.

Ch. *bas!* *À bas! À bas! À bas! À bas!*

Chorus *À bas l'A-gua - zil, à bas!* *Oui, à bas! À*
À bas! À bas!

Pno. *f*

Vln. I *pp crescendo molto*

Vln. II *pp crescendo molto*

Vla. *pp crescendo molto*

Cello *pp crescendo molto*

Bass *pp crescendo molto*

75

Picc. *ff* *tr*

Ob. *ff*

Cl. *ff* *tr*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Ch. À bas!_____

Chorus
bas! À bas! À bas!
À bas! À bas! À bas!_____

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 75 to 80. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Chorus, Piano, Violin I, Violin II, Viola, Cello, and Bass. The Piccolo, Clarinet, Bassoon, Horn, and Piano parts are marked *ff* (fortissimo). The Chorus part has lyrics: "bas! À bas! À bas!" and "À bas! À bas! À bas!_____". The Violin I and Violin II parts feature trills (*tr*) in measures 79 and 80. The Viola, Cello, and Bass parts play a steady eighth-note accompaniment.

82

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

tr

tr

tr

tr

tr

89

Picc. to Flute

Ob. *f*

Cl. *f*

Bsn.

Hn. *f*

Perc.

Pno. 8^{va}

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 89 to 95. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Piccolo part begins with a rapid sixteenth-note pattern in measures 89-91, then transitions to a single note in measure 92, with the instruction 'to Flute' written above. The Oboe and Clarinet parts play a melodic line starting in measure 92, marked with a forte (*f*) dynamic. The Bassoon part provides a rhythmic accompaniment. The Horn part plays a melodic line starting in measure 92, also marked with a forte (*f*) dynamic. The Percussion part has a simple rhythmic pattern. The Piano part features a steady accompaniment in the right hand and a bass line in the left hand, with an 8^{va} marking in measure 93. The Violin I, Violin II, and Viola parts play a rapid sixteenth-note pattern in measures 89-91, then transition to a melodic line in measure 92. The Cello and Bass parts play a rhythmic accompaniment.

97

Fl.

Ob.

Cl.

Bsn.

f

Hn.

Perc.

Chorus

Et pui sa-lu - ons au - pas - sa - ge Sa-lu - ons_ les har - dis Chu - los!

Pno.

Vln. I

Vln. II

Vla.

f espr.

Cello

f espr.

Bass

f

105

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Bra - vo! Vi - va! Gloire au cou - ra - ge! Voi-ci les har - dis Chu - los!

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

112

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Chorus
Vo-yez les Ba-nde-ril-le - ros! Vo - yez quel air de crâ-ne - ri - e
Vo-yez!

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

118

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ch.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Vo-yez!

yez! Vo - yez quels re-gards et de quel é - clat É - tin-cel - le la

The musical score is for measures 118-122. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn), Percussion, Chorus, Piano, and a string section (Violin I, Violin II, Viola, Cello, Bass). The vocal soloist (Ch.) and Chorus have lyrics in French. The score includes various musical notations such as triplets, trills, and slurs.

123

Fl. *to Picc.*

Ob. *mf cresc.*

Cl. *mf cresc.*

Bsn. *mf cresc.*

Hn. *mf cresc.*

Perc.

Ch. *Vo-yez!* *Vo - ci les*

Chorus *bro - de - ri - e de leur cos - tu - me de com - bat! Vo - ci les*
Vo-yez!

Pno. *mf cresc.*

Vln. I *mf cresc.*

Vln. II *mf cresc.*

Vla. *mf cresc.*

Cello *mf cresc.*

Bass

127

Picc. *f* *ff* *tr*

Ob. *ff*

Cl. *ff* *tr*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Ch. Ban - de - ril - le - ros!

Chorus Ban - de - ril - le - ros!

Pno. *ff*

Vln. I *ff* *tr*

Vln. II *ff* *tr*

Vla. *ff*

Cello *ff*

Bass *f* *ff*

141

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ch.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

8^{vb} . 1

3

3

3

Une au-tre qua-dril-le s'a-

148

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ch.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

155

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ch.

ils sont beaux! Ah, vo - yez, comme ils sont beaux!
Comme ils vont du fer de leur lan - ce har - ce - ler le flanc du ta -

Chorus

ils sont beaux! Comme ils vont du fer de leur lance har - ce - ler le flanc du ta -
Comme ils vont du fer de leur lan - ce har - ce - ler le flanc du ta -
ils sont beaux! Comme ils vont du fer de leur lance har - ce - ler le flanc du ta -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

f dim.

f dim.

f dim.

p

p

162

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Ch.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

168

Picc. *mf*

Ob. *p* *mf*

Cl. *mf*

Bsn. *mf*

Hn. *p* *mf*

Perc.

Ch. *mf* Es-ca -

Chorus spa - - da! L'E - spa - - da!

Pno. *poco a poco cresc.*

Vln. I *poco a poco cresc.*

Vln. II *poco a poco cresc.*

Vla. *poco a poco cresc.*

Cello *poco a poco cresc.*

Bass *poco a poco cresc.*

174

Picc. *f* *f cresc.* 3 3 3

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

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

Bsn. *f* *f* 3 *f cresc.* 3 3 3

Hn. 3 *f* *cresc.* 3 3 3

Perc. *f cresc.* 3 3 3

Ch. mil - - - lo! Es-ca - mil - - - lo!

Chorus Es - ca - mil-lo! Es - ca - mil-lo! Es - ca - mil - - - lo!
Es - ca - mil-lo!

Pno. *f cresc.* 3 3 3

Vln. I *f cresc.*

Vln. II *f cresc.*

Vla. *f cresc.*

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

Bass *f* 3 *f cresc.* 3 3

181

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

(children with sopranos)

Chorus C'est L'Es - pa - da, la fi - ne la - me, ce - lui qui vient ter - mi - ner

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

189

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

A → Ab

BD & Cym

ff

tout — Qui pa-raît à la fin du dra - me — et qui frap - pe le der - nier coup! —

198

Picc. *3*

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus
 Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah, bra - vo! Les voi - ci, voi - ci la qua-dril - le,

Pno. *3*

Vln. I *3*

Vln. II *3*

Vla. *3*

Cello *3*

Bass

206

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

la qua - dril - le des To - ré - ros Sur les lan - ces le so - leil bril - le En l'air, en l'air, en l'air, en

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

tr

212

Picc. *tr*

Ob.

Cl. *tr*

Bsn.

Hn.

Perc.

Chorus
l'air - to - ques et som - bre - ros Les voi - ci, voi - ci la qua - dril le La qua - dril - le des To - ré - ros

Pno.

Vln. I *tr*

Vln. II *tr*

Vla.

Cello

Bass

218

Picc. *ff*

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

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

Bsn. *p* *cresc. molto* *ff*

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

Perc.

Ch. *3*
Vive Es-ca - mil - - - lo! Ah! Vive Es-ca - mil -

Chorus *3*
Vive Es-ca - mil - lo! Ah! Vive Es-ca - mil -

Pno. *fp* *cresc. molto* *ff*
8^{vb}

Vln. I *p* *cresc. molto* *ff*

Vln. II *p* *cresc. molto* *ff*

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

Cello *fp* *cresc. molto* *ff*

Bass *fp* *cresc. molto* *ff*

Picc. *[Musical notation]*

Ob. *[Musical notation]*

Cl. *[Musical notation]*

Bsn. *[Musical notation]*

Hn. *[Musical notation]*

Perc. *[Musical notation]*

Ch. *[Musical notation]*
lo! Vive Es ca - mil - lo! Bra - vo! Vi - va! Bra - vo! Bra - - -

Chorus *[Musical notation]*
lo! Vive Es ca - mil - lo! Bra - vo! Vi - va! Bra - vo! Bra - - -

[Musical notation]
mil - ro! Bra - vo! Vi - va! Bra - vo! Bra - - -

Pno. *[Musical notation]*

Vln. I *[Musical notation]*

Vln. II *[Musical notation]*

Vla. *[Musical notation]*

Cello *[Musical notation]*

Bass *[Musical notation]*

Andantino quasi allegretto

232

Picc. to Flute

Ob.

Cl.

Bsn.

Hn.

Perc.

Ch.

Esc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

vo!

Si tu m'ai - mes, Car

dim. molto

p

p espr.

p

240

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Esc.
men, si tu m'ai - mes, Car - men, tu pour - ras tout à l'heu - re è - tre fiè - re de

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

246

Fl. *pp*

Ob.

Cl. *pp*

Bsn.

Hn. *pp*

Perc.

Car. Ah, je t'aime, Es - ca - mil - lo Je t'aime

Esc. moi - Si tu m'ai - mes, si tu m'ai - mes! -

Pno.

Vln. I *p espr.*

Vln. II *p espr.*

Vla. *pp* *p*

Cello *pp* *p*

Bass

253

Fl.

Ob.

Cl. **in B \flat**

Bsn.

Hn.

Perc.

Car. et que je meure, si j'ai jamais aimé quel-qu'un eu - tant que toi Ah, je

Esc. Ah, je

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

259

Moderato

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Esc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

t'ai - - me, oui, je t'ai - - me!

t'ai - - me, oui, je t'ai - - me!

BASSES

Pla - ce! Pla - ce! Place au Sei-gneur Al

pp

f

264

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Chorus
ca - de!

Pno.

Vln. I *pp* pizz.

Vln. II *pp* pizz.

Vla. *pp* pizz.

Cello *pp* pizz. arco pizz.

Bass *pp* pizz.

Detailed description: This page of a musical score covers measures 264 to 267. 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. A Chorus part is also present. The score begins with a rest for all instruments in measure 264. In measure 265, the Flute and Clarinet play a melodic line of eighth notes, marked *pp*. The Bassoon enters in measure 266 with a similar eighth-note pattern, also marked *pp*. The Horn plays a sustained note in measure 265, marked *pp*. The strings play a rhythmic pattern of eighth notes, marked *pp*. The Chorus sings "ca - de!" in measure 265. The score concludes in measure 267 with various melodic fragments in the woodwinds and strings.

269

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.

Mer.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Car-men, un bon con-seil. Ne res-te pas i-ci

Et pour-quoi, s'il te

arco

273

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

Il est là! Lui! Don Jo - sé! Dans la

plait Qui donc?

pizz. arco pizz.

Detailed description: This page of a musical score covers measures 273 to 276. The key signature is three flats (B-flat major or D-flat minor). 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 vocal soloists are Mercurio (Mer.) and Carabosse (Car.). The piano (Pno.) part is present but contains no notes. The flute and clarinet parts feature melodic lines with slurs and accents. The bassoon part has a rhythmic accompaniment. The vocal soloists have lyrics in French. The violin II part is marked 'pizz.' (pizzicato). The cello part is marked 'arco' (arco) and 'pizz.' (pizzicato). The percussion part is empty.

277

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.

Mer.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Prends

foule il se ca - che Re - gar - de!

Oui, je le vois

arco

281

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.
gar - de!

Car.
Je ne suis pas femme à trem-bler de-vant lui Je l'at-

Pno.

Vln. I
arco
tr
pp

Vln. II
arco
tr
pp

Vla.
tr
pp

Cello
arco
tr
pp

Bass

285

Fl. *pp* *pp*

Ob.

Cl. *pp* *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Mer. Car - men, — crois

Car. tends et je vais lui par - ler —

Pno.

Vln. I *sf* *pp* pizz.

Vln. II *sf* *pp* pizz.

Vla. *sf* *pp* pizz.

Cello *sf* *pp* pizz.

Bass *pp* pizz.

289

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra.

Mer.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

Prends gar - de!

moi, — prends gar - de

Je ne crains rien! —

arco

pizz.

Poco stringendo

293

Fl. to Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Fra. gar - de!

Pno.

Vln. I arco pp

Vln. II arco pp

Vla. arco

Cello arco pp

Bass

297

Picc. *p cresc.*

Ob. *p cresc.*

Cl.

Bsn. *p cresc. molto*

Hn. *p cresc. molto*

Perc.

Pno. *p cresc.*

Vln. I

Vln. II

Vla.

Cello

Bass *arco*
mf cresc.

*

* b.299 is cut in most performances

301 1er tempo allegro

Picc. *ff*
 Ob. *ff*
 Cl. *in A* *ff*
 Bsn. *ff*
 Hn. *ff*
 Perc. *BD & Cym* *ff*
 Pno. *ff*
 Vln. I *ff*
 Vln. II *ff*
 Vla. *ff*
 Cello *ff*
 Bass *ff*

* This tutti is usually cut in performance and is absent from most editions of the score. Its purpose is presumably to allow more time for the chorus's exit, so it may be reinstated depending on the needs of the production.

307

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

This musical score page contains measures 307 through 312. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The Piccolo, Clarinet, and Violin I parts feature prominent trills and tremolos. The Piano part provides harmonic support with chords and moving bass lines. The Percussion part has sparse, rhythmic accents. The strings play a steady accompaniment with some trills in the Violin II part.

313 **- DE**

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc. **Trgl**
f

Pno. *8^{va}*

Vln. I

Vln. II

Vla.

Cello *pizz.*
ff

Bass

320

Picc. *mf dim.*

Ob. *mf dim.*

Cl. *mf dim.*

Bsn. *mf dim.*

Hn. *mf dim.*

Perc. *mf dim.*

Pno.

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

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

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

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

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

328

Picc. *to Flute*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Pno.

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

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

Vla. *p* *pp*

Cello *p* *pp*

Bass *p* *pp*

335

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p *mf* *f*

mf *f*

mf *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

6 6

6 6

3 3

6 6

3 3

6 6

3 3

6 6

3 3

6 6

27. Duet and Finale

Recit

Flute

Oboe

Clarinet
in B \flat

Bassoon

Horn

Percussion
Timp
ff E → C

Carmen
C'est toi! L'on m'a-vait a-ver-ti-e que tu n'é-tais pas loin, que tu de-vais ve

Don José
C'est moi

Piano

Violin I

Violin II

Viola

Cello

Bass

ff *mf* *pizz.*

Moderato

5

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

nir L'on m'a-vait mê-me dit de crain-dre pour ma vi - e Mais je suis bra-ve et n'ai pas vou-lu

arco
sf *p*

arco
sf *p*

arco
sf *p*

arco
sf *p*

arco
sf *p*

10

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

fuir

Je ne me-na-ce pas_ J'im - plo-re, je sup - pli - e! No - tre pas-sé, Car - men, no -

p

poco sf *p* *poco sf*

pp *p espr.* *p*

pp *p espr.* *p*

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

pp *p espr.* *p*

poco sf *p* *poco sf*

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p

pp

pp

p

pp

p

pp

p

pp

tre pas se — j'ou-bli - e Oui, — nous al-lons tous deux — com-men - cer — une au-tre

21

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Car. Tu de-man-des l'im-pos - si-ble Car-men ja-mais n'a men

José vi - e, loin t'i - ci sous d'au-tres cieux

Pno. *p*

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Cello *pizz.* *mf*

Bass *p* *mf*

Detailed description: This page of a musical score (page 21) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all playing a melodic line starting with a half note followed by a quarter note, marked with a piano (*p*) dynamic. The Percussion (Perc.) part is silent. The Carillon (Car.) part has a rhythmic pattern of eighth notes. The vocal parts for José and Carmen have lyrics in French. The piano (Pno.) part provides harmonic support with chords and a bass line. The string section (Vln. I, Vln. II, Vla., Cello, Bass) plays a rhythmic pattern of eighth notes, with some parts marked *pizz.* (pizzicato) and *mf* (mezzo-forte). The overall dynamic is piano (*p*) for the woodwinds and strings, and mezzo-forte (*mf*) for the strings and vocal parts.

25

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ti Son â - me reste in - flex-i - ble Entre elle et toit tout est fi - ni

arco
pp cresc.
f
mf
mf

arco
pp cresc.
f
mf
mf

arco
pp cresc.
f
mf
mf

arco
pp cresc.
f
mf
mf

arco
pp cresc.
f
mf
mf

arco
pp cresc.
f
mf
mf

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ja-mais_ je n'ai men - ti_ En tre nous tout est fi - ni!

Car - men, _ il est temps en -

f *p* *p* *pp sostenuto*

f *p* *p* *pp sostenuto*

f *p* *p* *pp sostenuto*

f *p* *p* *pp*

f *p* *p* *pp*

35

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

Ob.

Cl. *pp* *p* *poco sf*

Bsn. *poco sf*

Hn. *pp* *poco sf*

Perc.

José
co - re Oui, il est temps en - co - re Ô ma Car-men, fais-se moi te sau-ver, toi que j'a-

Pno.

Vln. I

Vln. II

Vla.

Cello *moins p*

Bass *moins p*

40

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p* *pp*

Perc.

José
do - re Ah, lais - se moi te sau-ver et me sau-ver a - vec

Pno. *p*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

Detailed description: This page of a musical score covers measures 40 to 43. It features a vocal line for José with the lyrics "do - re Ah, lais - se moi te sau-ver et me sau-ver a - vec". The orchestration includes Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. Dynamics range from piano (*p*) to pianissimo (*pp*). The score includes various musical notations such as slurs, accents, and dynamic markings.

44 **Un peu animé**

Fl.
 Ob. *pp* *cresc.*
 Cl. *pp* *cresc.*
 Bsn. *pp* *cresc.*
 Hn. *pp* *cresc.*
 Perc. *pp* *cresc.*
 Car.
 José
 Pno. *pp* *cresc.*
 Vln. I *pp* *cresc.*
 Vln. II *pp* *cresc.*
 Vla. *pp* *cresc.*
 Cello *pp* *cresc.*
 Bass *pp* *cresc.*

Non! Je sais bien que c'est l'heu - re Je sais bien que tu me tue
 toi

47

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.
C → D

Car.
ras _____ Mais que je vive ou que je meure, non, _____ non! _____

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

56

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *poco sf* *p* *p* *p*

Hn. *poco sf* *p* *p*

Perc.

Car. *poco sf* *p* *p*

José *poco sf* *p* *p*

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla.

Cello *moins p*

Bass *moins p*

coeur qui n'est plus à toi?— Non, ce coeur n'est plus a
 ma Car-men, lais-se moi te sau-ver, toi que j'a - do - re Ah, lais - se moi — te sau - ver. et

61

Fl. *pp* *p*

Ob. *pp* *p*

Cl. *p* *mf dim.*

Bsn. *pp* *cresc.*

Hn. *pp* *cresc.* *mf dim.*

Perc.

Car. toi En vain tu dis, "Je t'a - dore" Tu n'ob-tien - dras

José me sau-ver a - vec toi Ô ma Car - men, il est temps en - co - re Ah, lais-se

Pno.

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *cresc.* *mf dim.*

Cello *pp* *cresc.* *mf dim.*

Bass *pp* *cresc.* *mf dim.*

65 suivez

Fl. *p*

Ob. *p*

Cl. *p* *dim.*

Bsn. *dim.*

Hn. *p* *dim.*

Perc.

Car. rien, non_ rien de moi Ah, c'est en vain Tu n'ob-tien-dras

José moi te sau - ver, Car-men Ah, lais-se moi_ te sau - ver, toi que j'a-do - re,

Pno.

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

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

Vla. *p* *dim.*

Cello *p*

Bass *p*

a tempo

69

Fl. *ppp*

Ob. *ppp*

Cl. *pp*

Bsn. *ppp* *p cresc.*

Hn. *ppp* *p cresc.*

Perc. *pp* Ab → F

Car.
rien, rien de moi

José
et me sau-ver a - vec toi Tu ne m'ai - mes donc plus?

Pno.

Vln. I *pp* *p cresc.*

Vln. II *pp* *p cresc.*

Vla. *pp* *p cresc.*

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

Bass *pp* pizz.

75

Fl. - - - - -

Ob. - - - - -

Cl. *ff dim.* *fp* *f*

Bsn. *ff dim.*

Hn. *ff dim.*

Perc. - - - - -

Car. - - - - -

José

Non_ Je ne t'ai-me plus_

Tu ne m'ai - mes donc plus!_

Pno. *ff*

Vln. I *ff dim.* *p* *ff* *mf* pizz. arco

Vln. II *ff dim.* *p* *ff* *mf* pizz. arco

Vla. *ff dim.* *p* *ff* *mf* pizz. arco

Cello *ff dim.* *p* *ff* *mf* pizz. arco

Bass *f dim.* *ff* *mf*

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

81

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

mf dim.

p

p cresc.

p

p espr.

p espr.

Mais moi, Car-men je t'aime en - co - re Car - men, hé-las, moi, je t'a-

85

Fl. *f dim.*

Ob. *f dim.* *mf*

Cl. *f dim.* *mf*

Bsn. *p cresc.*

Hn. *p cresc.*

Perc.

Car. A quoi bon tout ce - la? Que de mots su - per - flus!

José do - re! Car - men, je t'ai - me, je t'a -

Pno. *f* *p*

Vln. I *p espr.*

Vln. II *f* *p* *p espr.*

Vla. *p*

Cello *p*

Bass

89

Fl. *f dim.*

Ob. *f dim.*

Cl. *f dim.*

Bsn. *pp*

Hn. *pp*

Perc.

José
do - re! Eh bien! — S'il le faut pour te plai-re, je res-te - rai ban-dit Tout ce que

Pno. *f p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*
arco

Bass *pp*

93

Fl. *f < ff*

Ob. *pp* *p* *mf* *f < ff*

Cl. *pp* *p* *f < ff*

Bsn. *pp* *p* *mf cresc.* *ff*

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

Perc. *pp* *p* *f*

José
 tou vou-dras, tout! Tu m'en - tends, — tou, tu m'en - tends, — tout! — Mais

Pno. *mf cresc.* *ff*

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

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

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

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

Bass *cresc.* *f* *ff*

97

Fl. *ff*

Ob. *ff*

Cl. *ff*

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

Hn. *f* 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Perc.

José
ne me quit-te pas, Ô ma Car-men Ah, sou-viens toi, sou-viens toi du pas-sé

Pno. *con ped.* 3 3 3 3 3 3 3 3 3 3 3 3

Vln. I

Vln. II

Vla.

Cello

Bass *ff*

101

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn.

Perc.

José
 Nous nous ai-mions, na guè - re Ah, ne me quit-te pas, Car-men, ah, ne me quit - te

Pno.

Vln. I

Vln. II

Vla.

Cello *fp*

Bass *fp*

105

Fl. *ff* 3 3

Ob. *ff* 3 3

Cl. *ff* 3 3

Bsn. *ff* 3 3

Hn. *ff* 3 3

Perc. *ff* *ff*

Car. *ff* 3 3

José pas!

Pno. *ff* 3 3

Vln. I *ff* 3 3

Vln. II *ff* 3 3

Vla. *ff* *ff*

Cello *ff* *ff*

Bass *ff* 3 3

Ja-mais Car-men ne cè-de-ra!— Libre elle est née et libre el-le mour-

110 Allegro giocoso

Fl. *pp lontano*

Ob. *pp lontano*

Cl. *pp lontano*

Bsn. *pp lontano*

Hn. *pp lontano*

Perc. *ff*
C → D
F → G

Car. *ral*

Chorus
Vi - va! Vi - va! La course est bel - le! Vi va! sur le sa ble sang - lant, le ta - reau, le ta - reau s'é - lan - ce

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

116

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Vo-yez! Vo -yez! Vo-yez! Vo -yez,- le ta - reau qu'on har-cèle on bon-dis - sant s'é - lan-ce, vo-yez!

Detailed description: This page of a musical score covers measures 116 to 121. The score is for a full orchestra and a chorus. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) has active parts with various rhythmic patterns. The Chorus part includes vocal lines with the lyrics: "Vo-yez! Vo -yez! Vo-yez! Vo -yez,- le ta - reau qu'on har-cèle on bon-dis - sant s'é - lan-ce, vo-yez!". The piano part is mostly rests. The string section (Violin I, Violin II, Viola, Cello, Bass) is also mostly rests. The percussion part is empty.

122

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Frap-pe jus - te, juste en plein coeur! Vo-yez, vo - yez, vo-yez! Vi

Detailed description: This is a page of a musical score, page 791, starting at measure 122. The score is for a symphony with woodwinds, strings, and a chorus. 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 have no notation on this page. The chorus part has lyrics in French: "Frap-pe jus - te, juste en plein coeur! Vo-yez, vo - yez, vo-yez! Vi". The music is in 3/4 time and the key signature has one sharp (F#). The woodwinds play a rhythmic pattern of eighth notes, with the flute and oboe playing a similar pattern. The clarinet and bassoon play a more complex pattern. The horn plays a simple melody. The strings are mostly silent. The chorus enters with a vocal line.

Allegro fucoso

128

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc. *pp*

Car. *pp*

José *pp*

Chorus *pp*

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

Lais-se moi!

Où vas tu?

toi - - - re!

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in 4/4 time and begins at measure 128. The tempo is marked 'Allegro fucoso'. The key signature has one sharp (F#). The instruments listed are Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Carillon, José, Chorus, Piano, Violin I, Violin II, Viola, Cello, and Bass. The vocal parts (José and Chorus) have lyrics in French. The piano part features a complex rhythmic pattern. The string parts (Violins, Viola, Cello, Bass) play a steady eighth-note accompaniment. The woodwinds and brass parts have various melodic and harmonic lines, often marked with 'pp' (pianissimo). The percussion part includes a drum set and a carillon. The vocal soloist José has a melodic line with lyrics 'Où vas tu?' and the chorus has a vocal line with lyrics 'Lais-se moi!' and 'toi - - - re!'.

133

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Car.

José

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Lais-se moi! Lais-se moi!

Cet hom-me qu'on ac - cla-me, c'est ton nou-vel a - mant! Sur mon â - me,

Detailed description of the musical score: The score is for page 133 and is in 3/4 time with a key signature of one sharp (F#). It features a full orchestral ensemble and a vocal soloist. The instruments listed are 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 is for José, with lyrics in French. The score is divided into four measures. The Carillon part has a triplet of eighth notes in the third measure. The Percussion part has a drum roll in the second measure. The string parts (Vln. I, Vln. II, Vla., Cello, Bass) play a rhythmic accompaniment of eighth notes.

137

Fl. *poco* *a* *poco*

Ob. *poco* *a* *poco*

Cl. *poco* *a* *poco*

Bsn.

Hn. *cresc.*

Perc. *cresc.*

Car. *Lais-se moi, Don Jo*

José *tu ne pas-se-ras pas, Car-men! — C'est moi que tu sui- vras!*

Pno. *poco* *a* *poco*

Vln. I *poco* *a* *poco*

Vln. II *poco* *a* *poco*

Vla. *poco* *a* *poco*

Cello *poco* *a* *poco*

Bass

141

Fl. *cre - - scen - - do mol - - to*

Ob. *cre - - scen - - do mol - - to*

Cl. *cre - - scen - - do mol - - to*

Bsn.

Hn.

Perc.

Car. sé! Je ne te sui-vrai pas Je

José Tu vas le re-trou-ver, dis, tu l'ai - mes donc? _____

Pno. *cre - - scen - - do mol - - to*

Vln. I *cre - - scen - - do mol - - to*

Vln. II *cre - - scen - - do mol - - to*

Vla. *cre - - scen - - do mol - - to*

Cello *cre - - scen - - do mol - - to*

Bass

Molto moderato

146

Fl. *ff* *fp* *fp* *fp* *ff*

Ob. *ff* *fp* *fp* *fp* *ff*

Cl. *ff* *fp* *fp* *fp* *ff*

Bsn. *ff* *fp* *fp* *fp* *ff*

Hn. *ff* *fp* *fp* *fp* *ff*

Perc. *f* *ff*

Car. l'ai - me! Je l'aime et de-vant la mort mê-me, je ré-pè-te - rais que je l'ai -

Pno. *ff* *ff*

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Cello *ff* *ff*

Bass *ff* *ff*

150

Allegro giocoso

Fl. *pp lontano*

Ob. *pp lontano*

Cl. *pp lontano*

Bsn. *pp lontano*

Hn. *pp lontano*

Perc.

Car. *me!*

Chorus
Vi-va! Vi - va! La course est bel - le! Vi va! sur le sa ble sang-lant, le ta-reau, le ta-reau s'é-lan - ce

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

156

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Vo-yez! Vo-yez! Vo-yez! Vo-yez, le ta-reau qu'on har-cèle on bon-dis sant s'é-lan-ce, vo-yez!

Moderato suivez a tempo

162

Fl. *ff* *ff*

Ob. *ff* *ff*

Cl. *ff* *ff*

Bsn. *ff* *ff*

Hn. *ff* *ff*

Perc. *f* *f*

José
 Ain-si, le sa-lut de mon â-me je l'au-rai per-du pour que toi! —

Pno. *ff* *ff*

Vln. I *ff* *ff*

Vln. II *ff* *fp* *fp* *fp* *ff*

Vla. *ff* *fp* *fp* *fp* *ff*

Cello *ff* *fp* *fp* *fp* *ff*

Bass *ff* *ff*

Même mouvement

173

Fl. *mf cresc.* *ff*

Ob. *mf cresc.* *ff*

Cl. *p cresc.* *ff*

Bsn. *pp cresc.* *ff*

Hn. *ff*

Perc.

Car. Non, non, ja-mais! Eh bien! Frap-pe moi

José C'est moi que tu sui-vras! Je suis las de te me-na - cer

Pno. *ff*

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

Vln. II *fp* *pp* *cresc.* *ff*

Vla. *fp* *pp* *cresc.* *ff*

Cello *fp* *pp* *cresc.* *ff*

Bass *pp* *cresc.* *ff*

Allegro

179

Fl. *pp lontano*

Ob. *pp lontano*

Cl. *pp lontano*

Bsn. *pp lontano*

Hn. *pp lontano*

Perc.

Car. *3*
donc, ou lais-se moi pas-ser!

José
Pour la der-niè-re

Chorus
Vic-toi - - - re!

Pno.

Vln. I

Vln. II

Vla. *ffpp*

Cello *ffpp*

Bass *ffpp*

183

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc.

Car. Non, non! Cet-te bague, au-tre - fois, tu me l'a-vais don

José foi, de-mon! Veux tu me sui - vre?

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Detailed description: This page of a musical score, numbered 183, features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all marked with a forte (ff) dynamic. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, also marked with ff. The Percussion (Perc.) part is currently silent. Two vocal soloists, Carole (Car.) and José, are featured with lyrics in French. Carole's line reads "Non, non! Cet-te bague, au-tre - fois, tu me l'a-vais don" and José's line reads "foi, de-mon! Veux tu me sui - vre?". The Carole part includes a triplet of eighth notes. The piano accompaniment (Pno.) is marked with ff. The score is written in a key with one sharp (F#) and a 3/4 time signature.

Allegro moderato

187

Fl. *fff* *pp lontano*

Ob. *fff* *pp lontano*

Cl. *fff* *pp lontano*

Bsn. *fff* *pp lontano*

Hn. *fff* *pp lontano*

Perc.

Car. né - e, tiens!

José Eh bien, dam - né - e!

Chorus To - ré - a-dor. en gar - de! —

Pno.

Vln. I *fff* *espr.* *p*

Vln. II *fff* *espr.* *p*

Vla. *fff* *espr.* *p*

Cello *fff* *espr.* *p*

Bass

192

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

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

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

moins p *p* *sf*

moins p *p* *sf*

moins p *p* *sf*

moins p *p* *sf*

197

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Chorus

garde Et que l'a-mour t'at-tend, To-ré-a - dor L'a - mour t'at -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

f *p*

f *p*

f *p*

f *p*

Andante moderato

201

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

José
Vous pou-vez m'ar-rê - ter... C'est moi... qui l'a tu - é - e Ah, Car

Chorus
tend! —

Pno. *ff* *p cresc.*

Vln. I *ff* *pp cresc.*

Vln. II *ff* *fp* *ff* *fp* *pp cresc.*

Vla. *ff* *fp* *ff* *fp* *pp cresc.*

Cello *ff* *fp* *ff* *fp* *pp cresc.*

Bass *ff* *pp cresc.*

206

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

José

men, ma Car - men a - do - ré - e!

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

f *ff*

f *ff*

f *ff*

f *ff*

ff

f *p* *f* *p* *ff*

f *p* *f* *p* *ff*

f *p* *f* *p* *ff*

f *p* *f* *p* *ff*

f *p* *f* *p* *ff*