

ACTE IV

Une place à Séville. Au fond du théâtre les murailles des vieilles arènes.
L'entrée du cirque est fermée par un long velum.

CHŒUR. (1)

NO 25 A.

All^o deciso. (♩ = 168)

1^{re} Flûte.

2^e Flûte.

2 Hautbois.

2 Clarinettes en LA.

2 Bassons.

2 Cors en SOL.

2 Cors en RÉ.

2 Pistons en LA.

Timbales en SOL, RÉ.

All^o deciso.

Violons.

Altos.

ZUNIGA.

1^{re}s et 2^{de}s SOPRANI.

1^{re}s et 2^{de}s TÉNORS.

1^{re}s et 2^{de}s BASSES.

Violoncelles.

C. Basses.

All^o deciso.

(1) Les théâtres qui auront un ballet feront chanter ce Chœur avec le texte en Italique en supprimant la partie de Zuniga. Si l'on exécute ce morceau sans la danse, il ne faut pas faire la reprise indiquée à la page 473.

Fl.

Haut.

Cl.

B^{ss}.

Corn. 2.

pus.

Vns.

RIDEAU.

Fl.

Haut.

Cl.

B^{ss}.

Corn.

Vns.

pizz.

sempre *f* pizz.

sempre *f* pizz.

sempre *f*

Fl. *p* cre - scen - do. *f* *p*
 Haut.
 Cl. 1^{re} *p* cre - scen - do. *f* *p*
 B^{ns} *fp* *fp*
 Cors. *4^{es}* cre - scen - do. *f*
 Pus *p* cre - scen - do. *f*
 Timb.
 Vus cre - scen - do. *f*
 Des é-ventails pour s'éventer! — Des o-ran-ges pour
 Al-lons, prenez vous par la main, — Beaux garçons et jeu-
 -vec les détails! De l'eau! Dansez!
 Du vin! *1^{res}*
 Au bruit des ci-ga-rettes!
 des cas-to-gnettes!
2^{ds} *1^{res}* *2^{ds}*

Musical score for a dance piece. The score consists of multiple staves for instruments and voices. The lyrics are in French and describe a dance. The music is in a major key and features a rhythmic pattern of eighth and sixteenth notes.

Lyrics:
 Toutes.
 A deux cuar - tos! A deux cuar - tos! A deux cuar - tos! Voy - ez, a deux cuar - tos! Se - ño - ras et Ca - bal -
 Dansez, dan - sez, Dansez, dan - sez, Dansez, dan - sez, Dan - sez, jeu - nes gar - çons, Oui, dan - sez, jeu - nes fil -
 tous.
 A deux cuar - tos! Voy - ez, a deux cuar - tos! Se - ño - ras et Ca - bal

Dynamic markings: *ff*, *f*

C

The musical score is arranged in a system of 14 staves. The top five staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and three additional staves. The bottom five staves are for the vocal ensemble, including a grand staff and three additional staves. The vocal lines contain the following lyrics:
-le - - - - - ros!
-let - - - - - tes!
-le - - - - - ros!
Des o - ran - ges... vi - te!
En voi -
De la vi -

Performance markings include *tr.*, *ense.*, *p*, *pp*, *legq.*, and *mf*. The score features various musical notations such as slurs, ties, and dynamic markings.

pp *pp* *pp* *pp* *f > p* *f > p*

pp *pp* *pp* *pp* *f > p* *f > p*

fp *fp*

fp

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

Div. *Unis.* *Div.* *Unis.*

f *f*

(Toutes à Zubiga)

...cier, — mer - ci! Cel - les - ci, Se - ñor, sont plus bel - les! Des éventails pour s'éventer! —
 ...le - ros. A - près, vous cé - de - rez la place aux tor - re - ros. Dan - seuses et dan - seurs tournez! —

f > *p* *p*

f > *p* *p* *1^o* *p*

fp *fp* *f*

f *fp* *f* *fp*

f *fp*

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

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

ZUNIGA. *f*

Ho - là! des éven - tails! Un bohémien (à Zuniga qui le repousse)

A - près vous cé - de - rez la pla - ce Vou - lez - vous aus -

Au cor - té - ge

f *f* *f*

13 2da

deux quar-tos, Se-ño-ras et Ca-bal-le-ros

-nes gar-çons, Qui, dan-ses, jeu-nes fil-les

deux quar-tos, Se-ño-ras et Ca-bal-le-ros

ff

tr

p cresc. f

1^a 2^{da}

A deux cuar - tos! A deux cuar - tos! A deux cuar - tos! Voy - ez, voy - ez!
 Dansez, dan - sez, Dansez, dan - sez, Dansez, dan - sez, Tour - nez, tour - nez!
 A deux cuar - tos! A deux cuar - tos! A deux cuar - tos! Voy - ez, voy - ez!

This page of musical notation consists of 18 staves, organized into several systems. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' and 'à 2.'. The staves are arranged in a system with multiple systems of staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' and 'à 2.'. The staves are arranged in a system with multiple systems of staves.

№ 25 B.

All^o vivo e deciso

G^de Flûte. *ppp* a poco a poco cre - -
 P¹e Flûte.
 Hautbois.
 Clarinettes en LA. ^{1^o} *ppp* a poco a poco cre - -
 Bassons.
 Cors en LA.
 Cors en RÉ.
 Pistons en LA.
 Trombones.
 Tambourin. *pppp* a poco a poco cre - -
 Timbales en RÉ-LA.
 G^{ss}e C^{ss}e et Cymb. *ppp* a poco a poco cre - -
 Violons. *ppp*
 Altos. *ppp*
 Violoncelles. *ppp* a poco a poco cre - -
 C. Basses. *ppp* a poco a poco cre - -

All^o vivo e deciso.

Fl. *ten.* *scen* - - - *do.* *mf*

Clar. *ten.* *scen* - - - *do* *mf* *ten.*

Tamb. *scen* - - - *do*

Vns *scen* - - - *do.*

scen - - - *do.*

This system contains the first five staves of a musical score. The top staff is for Flute (Fl.), the second for Clarinet (Clar.), the third for Tambourine (Tamb.), the fourth for Violins (Vns), and the fifth for a lower string instrument. The Flute and Clarinet parts feature melodic lines with slurs and accents, marked with *ten.* and *mf*. The Tambourine part consists of a rhythmic pattern of eighth notes with 'x' marks. The Violins and lower string parts play a steady accompaniment of eighth notes.

Fl. *cresc.* *cre*

Clar. *mf* *cresc.* *cre*

Bns *mf* *cresc.* *cre*

Cors. *mf* *cre*

Tamb. *mf* *cresc.* *cre*

Vns *mf* *cresc.* *cre*

mf *cresc.* *cre*

This system contains the next five staves of the musical score. The top staff is for Flute (Fl.), the second for Clarinet (Clar.), the third for Bassoon (Bns), the fourth for Corsi (Cors.), the fifth for Tambourine (Tamb.), the sixth for Violins (Vns), and the seventh for a lower string instrument. The Flute and Clarinet parts feature melodic lines with slurs and accents, marked with *cresc.* and *cre*. The Bassoon part features a melodic line with slurs and accents, marked with *mf* and *cresc.*. The Corsi part features a melodic line with slurs and accents, marked with *mf* and *cre*. The Tambourine part consists of a rhythmic pattern of eighth notes with 'x' marks, marked with *mf* and *cresc.*. The Violins and lower string parts play a steady accompaniment of eighth notes, marked with *mf* and *cresc.*.

Fl. - *scen* - - - - - *do.* - - - - - *ten.* *f* - - - - - *cresc.*

Haut. - - - - - *19 f.* - - - - - *cresc.*

Clar. - - - - - *f* - - - - - *cresc.*

Bass. - - - - - *scen* - - - - - *do.* - - - - - *f* - - - - - *cresc.*

Cors. - - - - - *f* - - - - - *cresc.*

Tamb. - *scen* - - - - - *do.* - - - - - *f* - - - - - *cresc.*

Vns - - - - - *scen* - - - - - *do.* - - - - - *f* - - - - - *cresc.*

- *scen* - - - - - *do.* - - - - - *f* - - - - - *cresc.*

- *scen* - - - - - *do.* - - - - - *f* - - - - - *cresc.*

- *scen* - - - - - *do.* - - - - - *f* - - - - - *cresc.*

ten. - - - - - *ten.* - - - - - *scen* - - - - -

ere - *ten.* - - - - - *scen* - - - - -

ere - *ten.* - - - - - *scen* - - - - -

ere - *scen* - - - - -

ere - *scen* - - - - -

ere - *scen* - - - - -

ere - *scen* - - - - -

ere - *scen* - - - - -

ere - *scen* - - - - -

ere - *scen* - - - - -

This page of musical score is divided into two systems. The top system contains vocal parts and a string section. The vocal parts include a soprano line with lyrics "do." and "scen", and a bass line with lyrics "do." and "scen". The string section consists of first and second violins, violas, cellos, and double basses. The bottom system contains woodwind parts, including flutes, oboes, and bassoons, with lyrics "do." and "scen". The score includes various musical notations such as clefs, time signatures, dynamics (e.g., *ten.*, *ff*, *cre*, *à 2.*), and articulation marks. The lyrics "do." and "scen" are repeated across the vocal lines.

This page of a musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Two staves, both marked *ten.* and *fff*.
- Haut. (Horn):** Two staves, both marked *ten.* and *fff*.
- Clar. (Clarinet):** Two staves, both marked *ten.* and *fff*.
- Bns (Bassoon):** Two staves, both marked *à 2.* and *fff*.
- Cors. (Trumpet):** Two staves, marked *ff*.
- Pist. (Piston):** Two staves, marked *ff*.
- Tromb. (Trombone):** Two staves, marked *ff*.
- Tamb. (Tambourine):** One staff, marked *fff*.
- Timb. (Timpani):** One staff, marked *fff*.
- G^{nde} C^{me} et Gymb. (Gong and Cymbal):** One staff, marked *fff*.
- vns (Violins):** Two staves, both marked *fff*.

The score includes various musical notations such as dynamics (*fff*, *ten.*), articulation (*acc.*), and performance instructions. The bottom of the page features a large *fff* dynamic marking.

This page of musical notation is for a string quartet, consisting of four staves for violins and four staves for violas. The notation is arranged in two systems of four staves each. The top system includes four violin staves and four viola staves. The bottom system also includes four violin staves and four viola staves. The notation features various musical symbols, including notes, rests, and dynamic markings such as *ten.* (tension) and *f* (forte). The music is written in a key signature of one sharp (F#) and a time signature of 2/4. The notation is dense and complex, with many notes and rests. The page is numbered 486 in the bottom left corner and K 1005 in the bottom right corner.

This page of musical notation consists of 14 staves. The top two staves (1 and 2) are in treble clef with a key signature of one sharp (F#). Staves 3 through 6 are in bass clef with a key signature of one flat (Bb). Staves 7 through 10 are in bass clef with a key signature of one sharp (F#). Staves 11 through 14 are in treble clef with a key signature of one sharp (F#). The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often grouped in beams. There are numerous slurs and accents throughout. Dynamic markings such as *mf*, *f*, and *ff* are present. The piece concludes with a double bar line and repeat dots at the end of the final staff.

This page of musical notation is a score for a piano piece, likely in the style of a 19th-century composer. It consists of 15 staves of music, arranged in two systems of seven staves each. The top system (staves 1-7) features a complex, rhythmic melody in the upper staves, with a bass line that includes many rests, indicated by 'x' marks. The bottom system (staves 8-14) continues the melodic development, with more active bass lines. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The overall texture is dense and intricate.

No 25 C.

Andantino.

G^de Flûte.

P^{re} Flûte.

Clarinettes en LA.

Bassons.

Cors en LA. *pp*

Cors en RE. *pp*

Tambourin *pp*

Andantino.

Violons.

Altos.

1^{er} SOPRANI. *sostenuto.*
La la la la la la la la la la la la

2^de SOPRANI. *pp sans détacher et presque à bouche fermée.*
La la la la la la la la la la la la

TÉNORS. *pp sans détacher et presque à bouche fermée.*
La la la la la la la la la la la la la la la la

BASSES. *pp sans détacher et presque à bouche fermée.*
La la la la la la la la la la la la la la la la

Violoncelles.

C. Basses.

Andantino.

Musical score for a string quartet with vocal lines. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features dynamic markings such as *f*, *dim.*, *cresc.*, and *p*, and includes vocal lines with "la" lyrics. The bottom staff is marked "sempre *fpizz.*".

Musical score for K 1005, featuring piano accompaniment and vocal lines. The score is written in G major and 2/4 time. The piano part includes a right-hand melody with trills and a left-hand accompaniment. The vocal part consists of a soprano line with lyrics and a multi-measure rest, and a lower voice line with a rhythmic accompaniment of eighth notes. Dynamics range from *dim.* and *p* to *sf*, *f*, *ff*, and *cresc.*.

DANSE BOHÉMIENNE

Op. 25 D

Andantino. (♩ = 72)

G^d Flûte. *ppp*

P^{te} Flûte.

2 Hautbois.

2 Clarinettes en LA.

2 Bassons.

2 Cors en MI.

2 Cors en RÉ.

2 Pistons en Sib

3 Trombones.

Triangle.

Timbales en FA# SI.

Cymbales.

Tambours.

Harpes. *ppp*

Andantino.

Violons.

Altos

Velles et C. Basses. Andantino.

G^d Fl.

Harpes.

Vns

This system contains three staves. The top staff is for G^d Fl. (G^d Fl.), the middle for Harpes (Harpes.), and the bottom for Vns (Violins). The music is in a key with one sharp (F#) and a 3/4 time signature. The G^d Fl. part features a complex melodic line with many slurs and ties. The Harpes part provides a steady accompaniment of eighth notes. The Vns part is mostly blank.

G^d Fl.

Haut. 1^o
ppp

Cors en MI.

Harpes.

Vns

pizz.
pp

This system contains six staves. From top to bottom: G^d Fl., Haut. 1^o (Horn 1st), Cors en MI (Trumpet in E-flat), Harpes (Harp), Vns (Violins), and a double bass part. The G^d Fl. part continues with its melodic line. The Haut. 1^o part has a melodic line starting with a *ppp* dynamic. The Cors en MI part has a single note with a *ppp* dynamic. The Harpes part continues with eighth notes. The Vns part has a few notes with a *pizz.* (pizzicato) dynamic. The double bass part has a melodic line with a *pp* dynamic.

Poco più mosso.

Fl.
Cl.
Corns en MI.
Trian.
Harpes.
Vns
dim.

pp

Poco più mosso.

pp

Poco più mosso.

Fl.
Haut.
Cl.
Corns en RÉ.
Trian.
Harpes.
Vns
a po - co a po - co

a *po - co* *a* *po - co*

a *po - co* *a* *po - co*

a *po - co* *a* *po - co*

ac - ce - le - ran - do e cre - scen

Fl.

Haut.

Cl.

Bps 1: *pp*

Cors *p*

Pis

Tromb.

Tran.

Timb.

T. mb.

Harpes.

ac - ce - le - ran - do e cre - scen

Vns

pizz

pp

ac - ce - le - ran - do e cre - scen

ac - ce - le - ran - do e cre - scen

This page of musical notation is a score for a piano piece, likely in the style of a 19th-century composer. It consists of 18 staves of music, organized into several systems. The top system contains five staves, the middle system contains five staves, and the bottom system contains eight staves. The notation is dense and intricate, featuring a variety of rhythmic values, including eighth and sixteenth notes, and complex phrasing. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The piece is characterized by its flowing, melodic lines and complex harmonic textures. The notation includes many slurs, ties, and dynamic markings, indicating a highly expressive and technically demanding work. The overall structure is that of a single-movement piece, possibly a sonata or a concerto movement, given the complexity and length of the score.

a po - co a po - co cre - scen - do

a po - co a po - co cre - scen - do

ed ac - cel le - - ran - do mol - - to.

ed ac - cel le - - ran - do mol - - to.

ed ac - cel le - - ran - do mol - - to.

ed ac - cel le - - ran - do mol - - to.

All^o non troppo. (♩ = 116)

The musical score consists of 14 staves. The top two staves feature a dense, rapid sixteenth-note pattern in the right hand, with a forte (*f*) dynamic. The third staff has a melodic line with accents and a dynamic of *f*. The fourth staff is a bass line with a dynamic of *f* and a marking of *à 2*. The fifth staff has a melodic line with a dynamic of *f* and a marking of *à 2*. The sixth staff has a melodic line with a dynamic of *f*. The seventh staff has a melodic line with a dynamic of *f*. The eighth staff has a melodic line with a dynamic of *f*. The ninth staff has a melodic line with a dynamic of *f*. The tenth staff has a melodic line with a dynamic of *f*. The eleventh staff has a melodic line with a dynamic of *f*. The twelfth staff has a melodic line with a dynamic of *f*. The thirteenth staff has a melodic line with a dynamic of *f*. The fourteenth staff has a melodic line with a dynamic of *f*. The score includes various markings such as *f*, *tr*, *à 2*, and *tr*.

All^o non troppo.

All^o non troppo.

tr. *p* *p* *p* *f* *cresc.* Allegro. (♩ = 136)

f *cresc.* *f* *pp* *cresc.* *f* *cresc.* *f* *mf* *Allegro.* *pp legg.* *p* *f pp* *cresc.* *Allegro.*

Haut.

Bns

Tamb.

Harpes.

vns

ac - ce -

p

p

pp legg.

f

ac - ce -

- le - - - ran - - - do e cre - - - scen - - - do.

- le - - - ran - - - do e cre - - - scen - - - do.

- le - - - ran - - - do e cre - - - scen - - - do.

Fl. *ff*

Haut. *ff*
à 2

Cl. *ff*

Bus. *mf*
à 2

Cors. *mf*

ppp

Tromb.

Trion.

mf
Tub.

Cymb.

Tamb.

Harpes. *f*

mf

mf

mf

mf

cre - - - - - scen - - - - -

cre - - - - - scen - - - - -

ed ac - cel - le - ran - do.

1^o
mf

1^o
mf

p

cresc

cresc

cresc

cresc

cresc

- do ed ac - cel - le - ran - do.

- do ed ac - cel - le - ran - do.

toujours plus ff et plus vite jusqu'à la fin.

The first system of the musical score consists of ten staves. The top four staves are in treble clef, and the bottom six staves are in bass clef. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of the dynamic marking *ff* (fortissimo) throughout the system. The piece concludes with a double bar line and a repeat sign.

toujours plus ff et plus vite jusqu'à la fin.

The second system of the musical score continues the piece with ten staves. The notation is similar to the first system, with complex rhythmic patterns and dynamic markings. A *fff* (fortississimo) marking is present in the second staff of this system. The piece concludes with a double bar line and a repeat sign.

toujours plus ff et plus vite jusqu'à la fin.

MARCHE ET CHŒUR.

Op. 26.

All^o giocoso. (♩ = 116).

G^de Flûte.
 P^te Flûte.
 2 Hautbois.
 2 Clarinettes en LA.
 2 Bassons.
 2 Cors en LA.
 2 Cors en MI.
 2 Pistons en LA.
 3 Trombones.
 Timbales en LA, MI.
 Triangle.
 G^{ss}e Caisse et Cymbales.
 Violons.
 Altos.
 MERCÉDÈS.
 CARMEN.
 ESCAMILLO.
 SOPRANI. Enfants.
 1^{rs} et 2^{ds} SOPRANI. Femmes.
 TÉNORS.
 BASSES.
 Violoncelles.
 C.-Basses.

Musical score for "Marche et Chœur" featuring a full orchestra and vocal soloists. The score includes parts for woodwinds, brass, percussion, strings, and vocal soloists (Mercédès, Carmen, Escamillo) and a choir (Soprani, Tenors, Basses). The tempo is "Allo giocoso" with a metronome marking of 116. The key signature has two sharps (F# and C#) and the time signature is 2/4. The vocal soloists have lyrics: "(au dehors) Les voi-ci, les voi".

ci, voicil la qua dril le! Les voicil! Les voicil!

mf legg.

p legg.

p

mf

mf

mf

pp

p

pp

p

pp

p

f

f

Les voicil!

Les voicil!

LES ENFANTS.

Les voi-ci! voi-ci la quadrille, La qua-dril-le des To-re-ros. Sur les lan-ces, le soleil bril-le!

Les voi-ci! voi-ci la quadrille, La qua-dril-le des To-re-ros. Sur les lan-ces, le soleil bril-le!

Les voi-ci! voi-ci la quadrille, La qua-dril-le des To-re-ros. Sur les lan-ces, le soleil bril-le!

Les voi-ci! voi-ci la quadrille, La qua-dril-le des To-re-ros. Sur les lan-ces, le soleil bril-le!

Velles et C.B.

En l'air, en l'air, en l'air, en l'air to-ques et sombre-ros! Les voi-ci, voi-ci laquadrille, Laquadril-le des To-re-ros!

Tous
En l'air, en l'air, en l'air, en l'air to-ques et sombre-ros! Les voi-ci, voi-ci laquadrille, Laquadril-le des To-re-ros!

En l'air, en l'air, en l'air to-ques et sombre-ros! Les voi-ci, voi-ci laquadrille, Laquadril-le des To-re-ros!

En l'air to-ques et sombre-ros! Les voi-ci, voi-ci laquadrille, Laquadril-le des To-re-ros!

This page of musical score is for a choir. It consists of 14 staves. The top 10 staves contain instrumental parts with complex rhythmic patterns, including sixteenth and thirty-second notes. There are dynamic markings such as *tr* and *p*, and rehearsal marks *à 2*. The bottom 4 staves contain vocal parts with the lyrics:

Finis.
 (Le Défilé commence. Les paroles du Chœur en indiquent la mise en scène.)
 Les voici!
 Les voici!
 Les voici, les voici!
 Les voici, les voici, les voici!

Musical score for a vocal and piano piece. The score is written in G major (one sharp) and 2/4 time. It features multiple staves for vocal parts and piano accompaniment. The lyrics are: "A bas! à bas! à bas! à bas! à bas! à bas!".

Key features of the score include:

- Dynamic Markings:** *pp* (pianissimo) and *ff* (fortissimo) are used throughout to indicate volume changes.
- Trills:** Trills (tr) are marked above notes in the vocal parts.
- Rehearsal Marks:** Rehearsal marks (trapezoidal symbols) are placed at the beginning of several measures.
- Lyrics:** The lyrics are "A bas! à bas! à bas! à bas! à bas! à bas!".
- Instrumentation:** The score includes staves for vocal parts and piano accompaniment.

This page of musical notation is a score for a piano piece, likely a concerto or a large-scale work, given the complexity and density of the parts. The score is arranged in a system of 16 staves, organized into four groups of four staves each. The top two groups (staves 1-8) are for the right hand, while the bottom two groups (staves 9-16) are for the left hand. The notation is highly technical, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and frequent trills. The key signature is one sharp (F#), and the time signature is 2/4. The piece is marked with a piano (p) dynamic. The notation includes many trills, often indicated by a 'tr' symbol and a wavy line. The right hand parts are particularly dense, with many notes beamed together. The left hand parts are more rhythmic, often using eighth and sixteenth notes. The score is written in a clear, professional style, typical of a published musical score.

Musical score for a choral and instrumental ensemble. The score includes parts for Tenors, Basses, and C-B (Cello/Bass). It features complex rhythmic patterns, dynamic markings like *f* and *espress.*, and tempo markings like *a 2.*. The lyrics "Et puis, sa-lu-ons au pas." are written under the vocal lines.

sa - ge, Sa.lu - ons les har - dis Chu - los! Bra - vo! vi - va! gloire au cou

sa - ge, Sa.lu - ons les har - dis Chu - los! Bra - vo! vi - va! gloire au cou

This page of musical notation consists of 16 staves. The top four staves (1-4) feature a complex, rapid rhythmic pattern, likely a tremolo or sixteenth-note figure, with trills indicated by wavy lines above the notes. The fifth staff (5) is a bass line with a simpler, more melodic pattern. Staves 6-10 are chordal accompaniment, showing various harmonic textures. Staves 11-12 are empty. Staves 13-14 return to the complex rhythmic pattern from the top, with trills again present. Staves 15-16 are chordal accompaniment, similar to staves 6-10. The key signature is one sharp (F#), and the time signature is 2/4.

tr
p

tr
p

tr
p

tr
p

à 2.

à 2.

p

p

tr
p

tr
p

Div.

Unis.

LES ENFANTS.

mf₃

Una

Detailed description: This is a page of a musical score, likely for a piano and voice. It consists of 14 staves. The top 13 staves are for piano accompaniment, and the bottom staff is for the voice. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *tr* (trills), *p* (piano), *mf* (mezzo-forte), and *Una* (unison). There are also performance instructions like *à 2.* (allegretto) and *Div.* (diviso). The voice part begins with the text "LES ENFANTS." and ends with "mf₃ Una".

à 2.
p

mf

mf

mf

mf

autre quadril.le s'a van.ce!
Soprani.

Une autre quadril.le s'a van.ce!

Ténors.

mf

Voy - ez les Pi - ca - dors!

Basses.

mf

Voy -

viles

mf

C-B.

cresc. - *f* *dim.* - *p*
f *dim.* - *p*
f *dim.* - *p*
f *dim.* - *p*
pppp
f *dim.* - *p* *cresc.*
f *dim.* - *p*
f *dim.* - *p* *cresc.*
f *dim.* - *p* *mf*
f *dim.* - *p*
f *dim.* - *p* *cresc.*
f *dim.* - *p* *cresc.*
f *dim.* - *p*

- dors,
 1^{re} Soprani: *resc.*
 Comme ils sont beaux! — Ah! comme ils sont beaux! — Ah! voyez comme
 2^{de} Soprani.
 Comme ils sont beaux! — Ah! comme ils sont beaux! — Comme ils vont du fer de leur lan- ce, Har- ce-
 - ez les Pi- ca- dors, — comme ils sont beaux! — Comme ils vont, du fer de leur
 - ce, Har- ce-
 - ce, Har- ce-
 - ce, Har- ce-

Musical score for a vocal ensemble, featuring multiple staves with vocal lines and piano accompaniment. The score includes lyrics in French and dynamic markings such as "dim.", "pp", "ppp", "ppp2", "ppp3", "pp", "p", "f", and "col G-B.".

- scen do.

ils sont beaux.

ler le flanc des tau reaux!

lance Harce ler le flanc des tau reaux!

ler le flanc des tau reaux!

lance Harce ler le flanc des tau reaux!

- scen do.

col G-B.

L'E spa - - da!

dim.

la — fi — ne la — me, Ce — lui qui vient ter — mi — ner tout, — Qui paraît à la fin du dra — .
la — fi — ne la — me, Ce — lui qui vient ter — mi — ner tout, — Qui paraît à la fin du dra — .
la — fi — ne la — me, Ce — lui qui vient ter — mi — ner tout, — Qui paraît à la fin du dra — .
la — fi — ne la — me, Ce — lui qui vient ter — mi — ner tout, — Qui paraît à la fin du dra — .

me — Et qui frap - pe le der - nier coup! — Vive Es - ca - mil - lo! Vive Es - ca -

me — Et qui frap - pe le der - nier coup! — Vive Es - ca - mil - lo! Vive Es - ca -

me — Et qui frap - pe le der - nier coup! — Vive Es - ca - mil - lo! Vive Es - ca -

me — Et qui frap - pe le der - nier coup! — Vive Es - ca - mil - lo! Vive Es - ca -

The musical score consists of 18 staves. The top four staves are for the piano accompaniment, featuring a complex texture with triplets and sixteenth-note patterns. The bottom four staves are for the vocal parts, with lyrics in French. The lyrics are: "me — Et qui frap - pe le der - nier coup! — Vive Es - ca - mil - lo! Vive Es - ca -". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f*.

- mil - lo! Ah! bra - vo! Les voi - ci! voi - ci la quadril - le, La qua - dril - le des To - re - ros!
 - mil - lo! Ah! bra - vo! Les voi - ci! voi - ci la quadril - le, La qua - dril - le des To - re - ros!
 - mil - lo! Ah! bra - vo! Les voi - ci! voi - ci la quadril - le, La qua - dril - le des To - re - ros!
 - mil - lo! Ah! bra - vo! Les voi - ci! voi - ci la quadril - le, La qua - dril - le des To - re - ros!

Sur les lan - ces, le soleil bril - le! En l'air, en l'air, en l'air, en l'air - to - ques et som - bre - ros! La voi - ci, voi -
 Sur les lan - ces le soleil bril - le! En l'air, en l'air, En l'air, en l'air, en l'air - to - ques et som - bre - ros! La voi - ci, voi -
 Sur les lan - ces, le soleil bril - le! En l'air, en l'air, en l'air to - ques et som - bre - ros! La voi - ci, voi -
 Sur les lan - ces, le soleil bril - le! En l'air to - ques et som - bre - ros! La voi - ci, voi -

vl. et C-B.

Musical score for a piece, likely a symphony or concerto, featuring multiple staves of instrumental and vocal parts. The score includes dynamic markings like *ff* and *f*, and includes lyrics for a vocal section:

Ah! Vive Esca mil - lo! Vive Esca mil - lo! Bra.vo! Vi - va! Bravo!
 Ah! Vive Esca mil - lo! Vive Esca mil - lo! Bra.vo! Vi - va! Bravo!
 Ah! Vive Esca mil - lo! Bra - vo! Vi - va! Bravo!
 Ah! Vive Esca mil - lo! Bra - vo! Vi - va! Bravo!

ff *vivo et C-B.*

This page of a musical score contains the following elements:

- Woodwinds:** Flute (1st and 2nd), Clarinet (1st and 2nd), Bassoon (1st and 2nd), and Oboe (1st and 2nd).
- Strings:** Violin I and II, Viola, Violoncello (Cello), and Contrabasso (Double Bass).
- Vocal Soloists:** Soprano (Bra), Alto (Bra), Tenor (Pca), and Bass (Bra).
- Key Signature:** Two sharps (D major or F# minor).
- Time Signature:** Common time (C).
- Dynamic Markings:** *dim molto* (diminuendo molto) is present in the lower woodwind parts.
- Vocal Markings:** *vo!* (vocal) is marked for the vocal soloists.
- Performance Instruction:** *Prenez la 1^{de} Flûte.* (Take the 1st Flute).

Mod^{to} (♩ = 100)

Fl.

Cl. à 2.

B♭s

Cornes III.

Pist. I

Mod^{to}

pp

aussi pp que possible

pp

pizz.

pp

pizz.

me!

me!

Bassos. ff

(au dehors) Place! place! place au seigneur! Al. ca - de!

pp

pp

pizz.

Mod^{to}

Et le cadavre parait au fond, accompagné d'éléphants, il entre dans le cirque suivi de la quadrille, de la foule, etc.

Fl.

B♭s

Pist. II

scempre pp

pp

FRASQUITA, sotto voce.

Carmen!

un bon conseil; —

Ne res. te pas i - ci. sotto voce.

MERCÈDES.

Il est

Et pourquoi, s'il te plaît?

Fl.
 B♭^s
 Fl.^{1.}
 Fl.^{2.}
 V^{na}
 M.
 C.
 B.
 B.
aussi pp
que possible
 lui! — Don Jo. se! — Dans la foule il se ca. che, re. gar. de!
 Qui donc?

Fl.
 B♭^s
 Fl.^{1.}
 Fl.^{2.}
 V^{na}
 M.
 C.
 B.
 B.
pp
tr
arco.
pp
tr
arco.
pp
tr
arco.
 FRASQUITA.
 Prends gar. de!
 Oui, je le vois. — Je ne suis pas femme a re. culer devant lui... Je l'ai
tr
arco.

Fl. *pp*

Cl. *pp*

Bns *pp*

Vins

Vins *cresc. sf dim. pp pizz.*

Vins *cresc. sf dim. pp pizz.*

Vins *cresc. sf dim. pp pizz.*

MERCEDES.

Car men, — crois moi, — prends

tends et je vais lui par ler

Vins *cresc. sf dim. pp pizz.*

Vins *pp pizz.*

Fl. *pp*

Bns *aussi. pp que possible.*

Vins *sempre pp*

Vins

Vins

Vins

gar - de! prends gar - de!

Je ne crains rien!

mf dim.

Fl.

Cl.

B^{ns}

Cors.

Timb.

Triangle.

V^{ns}

V^{cl}

(La foule entre dans le cirque; Frasquita et Mercedes y pénètrent à leur tour. Carmen et Don José restent seuls)

Violles et C.B.

pp

Fl. Prenez la G^d Flûte. *dim.*

Cl. *dim.*

B^{ns} *pp.* *dim.* *ppp*

Cors en Mi. *pp* *dim.* *ppp*

V^{ns} *pp* *p dim.* *pp*

V^{cl} *pp* *p dim.* *pp*

V^{cl} *pp* *p dim.* *pp*

f

V^{ns}

V^{cl}

V^{cl}

DUO ET CHŒUR FINAL.

N^o 27.

Récit.

1 ^{er} et 2 ^{ds} D ^{ES} SUS.			
TÉNORS.	(dans la cont basse)		
BASSES.			
2 Pistons en SI b.			
3 Trombones.			
1 ^{re} Flûte.			
2 ^e Flûte.			
2 Hautbois.			
2 Clarinettes en LA.	à 2. <i>ff</i>	Changez en SI b.	
2 Bassons.	à 2. <i>ff</i>	Changez en UT.	
2 Cors en LA.	à 2. <i>ff</i>	Changez en SI b grave.	
2 Cors en MI.	à 2. <i>ff</i>	Changez en LA b UT b.	
Timbales en LA, MI.	<i>f</i>		
Violons.	<i>ff</i>	<i>mf</i> pizz.	
Altos.	<i>ff</i>	<i>mf</i> pizz.	
CARMEN.	<i>mf</i> (bref)	<i>sans lenteur.</i>	
DON JOSÉ.	<i>p</i>		
Violoncelles.	<i>ff</i>	<i>mf</i> pizz.	
C. Basses.	<i>ff</i>	<i>mf</i> pizz.	

Mod^{to} (♩=96)

sf dim. p *arco.* *dim.*
sf dim. p *arco.* *dim.*
sf dim. p *arco.* *dim.*
 C. *f* *mf*
 D. *p*
 J. *p dim.* *p dim.*
 J. *p dim.*

... air; Lon m'avait même dit de crain-dre pour ma vi-e; Mais je suis brave! je n'ai pas voulu fuir!
 Je ne menace

Mod^{to}

1^{re} Fl.
 Clar.
 B^{ns}
 V^{ns}
 D.
 J.

poco sf dim. *p* *poco sf* *p*
pp *p espress.* *p* *p*
pp *p espress.* *p* *p*
pp *p espress.* *p* *p*
pp *p espress.* *p* *p*
f dim. *p* *sf* *p*

pas! — j'im-plo-re... je sup-pli-e! No-tre passé, — Car-men, — no-tre passé, — je l'ai

Haut.

Clar.

BUS

Vns

reste in. flexi . ble: Entreelle et toi... tout est fi . nil. Jamais — je n'ai meu.

ylles

C.B.

1^{re} Fl.

1^o Tempo.

Clar.

Vn^e

til. En tre nous, — tout est fi . nil!

DON JOSÉ.

ylles et C. B.

sostenuto.

pp

sostenuto.

pp

sostenuto.

pp

p

P *espress*

Car men! — il est temps en co . re.

Haut. *po - co cresc.*

Clar. *à 2.*

Bns *po - co cresc.*

Cors. *po - co cresc.*

Timb. *tr*

Vns *po - co cresc.*

C. *po - co cresc.*

l'heu - re Je sais bien que tu me tue ras.

Changez l'UT en RÉ.

ff *Mais que je vive ou que je*

ff *suivez.*

Haut. *ff*

Clar. *ff*

Bns *ff*

Cors. *ff* *à 2.*

Vns *ff* *suivez.*

C. *meu - re Non, non, non, je ne te cé - de - rai*

rit.

ff *suivez.*

1^{re} Fl. 1^o Tempo

pp 1^o p

Cors en UT.

1^o p

1^o Tempo.

pp vns

pp

pas Pour - quoi l'oc - cer en - co - re D'un cœur qui n'est

Ah! il est temps en - co - re... oui, il est temps en - co - re... Ô ma Carmen, laisse-moi

1^o Tempo.

f Fl.

Clar.

2^o p

ppv *sf dim.* p *dim.* p *dim.* pp

vns p *dim.* moins p *dim.* p

moins p *dim.* p pp

plus à toi! *sf* non, ce cœur n'est plus à toi!

Te sauver, toi que j'a - do - re! Ah! lais - se moi - Te sau - ver Et me sauver a - vec

moins p p moins p *dim.* p pp

C.B. p *dim.* p pp

pp *p*
pp *po - co cresc.* *mf dim.*
pp *po - co cresc.* *mf dim.*
p *à 2. poco cresc.* *mf* *à 2. dim.*
pp *p* *espress.*
pp *p* *espress.*
espress.
espress.
cre - scen do.
 En vain tu dis: Je t'a - dore! Tu n'obtien - dras rien, non, rien de
cre tu scen do.
 toi... O ma Car - men, il est temps en - co - re Ah! laisse - moi Te sau -
espress.
poco cresc. *dim.*
p *po - co cresc.*

Clar. *p* *suivez.*
BUS *p*
1^o *dim.*
Cors. *2^o* *p* *dim.* *suivez.*
dim. *p*
cresc. *dim.* *p* *sf* *pp* *pp*
cresc. *dim.* *p* *sf* *pp* *pp*
moi, Ah! c'est en vain *ral - len -* *p^o tan - p* *do.* *pp*
ver, Carmen *Ah! laisse - moi te sau -* *Tu n'obtien - dras* *rien.* *rien de*
ral - len - *tan* *ver, toi que ja - do - re!* *Et me sauver a - vec*
do.
cresc. *dim.* *p* *pp* *pp*
p *dim.* *p* *suivez.*

Clar. *mf* *dim.* *p*

Bass

Cors. *mf* *dim.* *p* *en FA.* *P*

vns *espress.* *mf* (*avec passion*) *f* *sf*

D. J. *espress.* *p* *f* *sf*

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

p *espress.* *sf*

f *p* *f* *p* *f* *p* *f* *p*

Fl. *f* *p* *f* *p* *f* *p* *f* *p*

Haut. *f* *p* *f* *p* *f* *p* *f* *p*

Clar. *f* *p* *f* *p* *f* *p* *f* *p*

dim. *p* *mf* *dim.*

Cors. *f* *p* *f* *p* *f* *p* *f* *p*

espress. *p* *espress.* *sf* *sf* *sf*

vns *p* *espress.* *sf* *sf* *sf*

GARMEN. *mf* *f* *f*

A quoi bon tout ce-la? que de mots superflus. Car-men, je t'aime, je t'a-do-re! Eh!

p *sf* *sf* *sf*

Cors *p*
pp
 Vns *pp*
 Vlns *pp*
 Vcln *pp*
 C. *mf*
 B. *p*
 arco. *pp*

bien! — S'il le faut pour te plai - re, Je res - te - rai handit... tout ce que

Fl. *f* *ff*
 Haut. *f* *ff*
 Clar. *pp* *p* *f* *cresc.* *ff*
 Bass. *pp* *p* *mf* *cresc.* *ff*
 Cors. *pp* *p* *mf* *2^o* *f* *cresc.* *ff*
 Timb. *pppp* *ppp* *pp* *p* *f*
 Vps *p* *mf* *cresc.* *ff* *f*
 Vlns *p* *mf* *cresc.* *ff* *f*
 Vcln *p* *mf* *cresc.* *ff* *f*
 C. *cre - scen* *do* *mol - to.* *f*
 B. *cre - scen* *do.* *ff* *ff* *Mais*
cre - scen *do.* *ff*

tu voudras... Tout tu m'en - tends... tout, tu m'en - tends... tout!... Mais

Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The top five staves are for instruments, likely strings and woodwinds, with dynamics marked *ff* and *à 2*. The bottom five staves are for voices and piano. The vocal parts (C and D) have lyrics in French. The piano part (J) has dynamics *f* and *ff*. The score is divided into three measures by vertical bar lines.

Lyrics for the vocal parts:

C: *Jamais Car -*
 D: *guè - re! Ah! ne me quit - te pas, Car - men, ah! ne me quit - te pas!*

Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The top 13 staves are for instruments, and the bottom staff is for a vocal line. The music is in 2/4 time and features a key signature of one sharp (F#). The vocal line includes the lyrics: "men ne cède ra! Libre elle est née et libre el le mour." The score is marked with "ff" (fortissimo) throughout. The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth-note runs.

All^o giocoso. (♩ = 116) (En entendant les cris de la foule qui acclame Escamillo dans le cirque, Carmen fait un geste de joie. — Don José ne la

1 et 2 Dessus. *ff*

Tenors. *ff*

Basses. *ff*

Pist. *ff*

Tromb. *ff*

Fl. *ff*

Haut. *ff*

Cl. *ff*

B^{bs} *ff*

Cors. *ff* Changez en UT.

fimb. *ff* Changez en SOL-UT.

ff All^o giocoso.

vns *ff*

ff

ff

ff

ff

ff

ff All^o giocoso

Vi...va! vi...va! la course est bel...le! Vi...va! sur le sable sanglant Le taureau, le taureau s'élan...ce! Voyez, vo...
Vi...va! vi...va! la course est bel...le! Vi...va! sur le sable sanglant Le taureau, le taureau s'élan...ce! Vo...
Vi...va! vi...va! la course est bel...le! Vi...va! sur le sable sanglant Le taureau, le taureau s'élan...ce!

perd pas de vue. — Sur la fin du chœur, Carmen veut entrer dans le cirque; mais Don José se place devant elle et lui barre le passage.

yez, voyez, voyez! — Le tau - reau qu'on harcèle En bondis - sant sé - lan - ce, Voyez! Frappé jus - te.

yez, voyez, voyez! Le - tau - reau qu'on harcèle En bondis - sant sé - lan - ce, Voyez! Frappé jus - te,

vo - yez! Le tau - reau qu'on harcèle En bondis - sant sé - lan - ce, Voyez! Frappé jus - te,

Yus

elles et C.B.

juste en plein cœur! Voyez! Vie - toi -

juste en plein cœur! Vo - yez, voyez! Vie - toi -

juste en plein cœur! Voyez, voyez, voyez! Vie - toi -

ff

ff

ff

All.^o fuocososo. (♩ = 158)

The musical score is arranged in a grand staff format. It includes the following parts and markings:

- Vocal Parts:**
 - CARMEN:** Part of the vocal line with lyrics: "Laisse-moi."
 - DON JOSÉ:** Part of the vocal line with lyrics: "Où vas-tu? Cet homme qu'on ac-clame, C'est ton nouvel a."
- Instrumental Parts:**
 - Fl.** Flute
 - Haut. 1^o** Clarinet in A
 - Cl.** Clarinet in C
 - B^{is}** Bassoon
 - Cors. en UT.** Horn in C
 - Timb.** Trombone
 - Vns** Violins
- Dynamic Markings:** *pp*, *ppp*, *f*, *f₃*
- Tempo/Character:** *All.^o fuocososo.*
- Lyrics:** -re!, Laisse-moi., Où vas-tu? Cet homme qu'on ac-clame, C'est ton nouvel a.

All.^o fuocososo.

a *po - - co* *a*

p

p

tr

tr

a *po - - co* *a*

(voulant passer)

Laisse-moi... laisse-moi...

...ant!

Sur mon â - me, Tu ne passeras pas, Carmen, — c'est moi que tu sur-

a *po - - co* *a*

po - - co cre - - av - - mol - -

po - - co cre - - scen - - do mol - -

Laisse-moi, Don Jo. sé, je ne te suivrai pas.

...vas!

ff Tu vas le retrou. ver, dis... (avec rage) tu Pai - mes

po - - co cre - - scen - - do mol - -

Molto moderato. (♩ = 64)

Musical score for the first system, featuring piano and bass staves. The tempo is *Molto moderato*. Dynamics include *ff* (fortissimo) and *fp* (fortissimo piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for the second system, including vocal lines with French lyrics and piano accompaniment. The tempo is *Molto moderato*. Dynamics include *ff* (fortissimo) and *f* (forte). The lyrics are:

Je l'ai - - me Je l'aime et devant la mort même Je répète - rai que je l'ai -
 done?

Musical score for the third system, continuing the piano accompaniment. The tempo is *Molto moderato*. Dynamics include *ff* (fortissimo).

All^o giocoso. (♩ = 116) (nouvelle tentative de Carmen pour pénétrer dans le cirque. Don José l'arrête encore.)

1^{re} et 2^{es} Dessus.

Vi - va! vi - va! la course est bel - le! Vi - va! sur le sa - ble sanglant, Le taureau, le taureau s'élan - ce!

Ténors. *ff*

Vi - va! vi - va! la course est bel - le! Vi - va! sur le sa - ble sanglant, Le taureau, le taureau s'élan - ce!

Basses. *ff*

Vi - va! vi - va! la course est bel - le! Vi - va! sur le sa - ble sanglant, Le taureau, le taureau s'élan - ce!

ppis

ff

Tromb.

ff

All^o giocoso.

ppis

ff

me!

villes et C.B.

All^o giocoso.

Voyez, voyez, voyez, voyez! — Le tau - reau qu'on harcèle En bondissant s'é - lance, voyez!

Vo - yez, voyez, vo - yez! Le tau - reau qu'on harcèle En bondissant s'é - lance, voyez!

Vo - yez! Le tau - reau qu'on harcèle En bondissant s'é - lance, voyez!

Suivez

a Tempo. (♩ = 104)

Suivez

a Tempo.

Pourquoi tu t'en ailles, in-fà-me. Entre ses bras ri-re de moi! — Non par le sang, tu n'i-ras

Suivez

ff a Tempo

Même mouv!
1^{er} et 2^{es} Dessus.

All.^o (♩=106)

ff

CHŒUR.

Ténors.

Basses.

Pist.

Tromb.

Vie. toi - re!

Vie. toi - re!

Vie. toi - re!

1^o
ff

ff

Même mouv!

All.^o

ff

ff

ff

ffpp

bien! — frappe-moi donc, ou laisse-moi pas ser.

perdu. Récit.

Pour la dernière

ffpp

Même mouv!

All.^o

Fl. *ff* *fff*
Haut. *ff* *fff*
Cl. *ff* *fff*
Bss *ff* *fff*
Cors. *ff* *fff*
Timb.
vns *ff* *fff*
vlns *ff* *fff*
C. *ff* *fff*
D. *ff* *fff*

à 2.
à 2.
à 2.
à 2.
à 2.
à 2.
à 2.

Non! non!
 Cette bague autre fois tu me l'avais don-né - e...Tiens!
 fois, démon, Veux-tu me sui-ivre!
 Eh bien! dan-

(arrachant de son doigt un anneau et le lançant à la volée)

(la frappant)

All^o mod^{to} (♩=104)
1^{er} et 2^{es} Dessus.

ff

Ténors.
Basses.

To - ré - a - dor en gar - de To - ré - a - dor, To - ré a - dor!

To - ré - a - dor en gar - de To - ré - a - dor, To - ré a - dor!

To - ré - a - dor en gar - de To - ré - a - dor, To - ré a - dor!

à 2.
ff

à 2.
p *espress.*

moins p *dim.* *p*

All^o mod^{to}

p *espress.* *moins p* *dim.* *p*

p *espress.* *moins p* *dim.* *p*

p *espress.* *moins p* *dim.* *p*

(il s'élançait vers Carmen, Carmea veut fuir; mais Don José la rejoit à l'entrée du cirque il la frappe, elle tombe et meurt - Don José éperdu s'agouille

- né - e!

All^o mod^{to}

And^{te} moderato. (♩ = 76)

To ré a dor l'a mour t'at tend

To ré a dor l'a mour t'at tend

To ré a dor l'a mour t'at tend

en FA #.

en FA #.

en FA #.

And^{te} moderato.

Vous pouvez m'arrê ter...

And^{te} moderato.

Fl.

Haut.

Cl.

Bass.

Corns.

Timb.

V.

cre - - scen - do.

RIDEAU.

pp

p cresc.

f

fpp

cre - - scen - do

f

ff

c'est moi qui l'ai tu. é - e Ah! Car - men! ma Car - men a. do ré. e!

fpp

p

cresc.

f

> p < f > p < ff

p

f

> p < f > p < ff

FIN.